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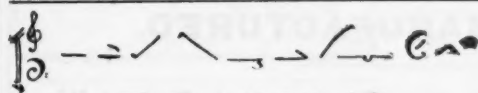
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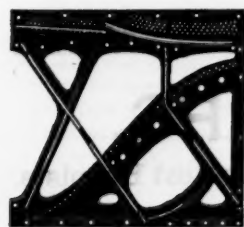
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PARTICULAR attention is called to the article entitled "A Glimpse Into Wagner's Workroom," which appears in this issue. It is by Mr. Edgar S. Kelly, and is a genuine contribution to Wagneriana.

"I AM old and near sighted," is the sign hung on an old hand organ down town. The crank artist who performs on this instrument at least deserves recognition for a novel appeal to the almsgiving public.

THE "Listener" in the Boston weekly "Transcript" makes the following happy suggestion in its last issue:

It has been suggested to the "Listener" that a subscription be started to purchase felt shoes for the ushers at Music Hall. To have a delicate instrumental passage interrupted by the creaking of an usher's shoes, as actually happened the other evening, is barbarous. Why should not ushers and other assistants in public places, where perfect silence is required, wear felt shoes, anyway, as nurses do in sick chambers? These shoes are sufficiently warm, perfectly sightly and noiseless. There are probably no leather shoes, however carefully made and however pumice stoned between the soles, that can be regarded as creak proof on all occasions. They may behave perfectly well for weeks and months, and then squeak abominably when it is most necessary that they shall be silent. Slippers are out of the question, because, though they do not squeak, they generally make a disagreeable squashing sound. Ushers' shoes are among the things that should be felt and not heard.

WE have just received an inquiry as to the conference of degrees of doctor of music in this country and England. We can only tell our inquirer that the whole thing is humbug pure and simple, and this is quite as applicable to Oxford, Cambridge or Harvard as it is to that little town in Iowa—Toledo. Not Ohio, mind you, but a small place in Iowa, actually has an institution that confers doctoral degrees in music! Isn't this absurd? Doctor of music is fast becoming synonymous with "Professor,"

which latter is simply a sign manual of humbuggery, for it ranges from corn curing to whitewashing. How any reputable musician can contemplate with equanimity the adoption of the title "Doctor of Music" is a mystery to us. Quackery has ever sought to veil its shallowness with big and hollow sounding phrases. The "doctor of music" must go, just as must the stencil piano and the stencil conservatory. It is not an honorary degree; it is a dishonorable title, and its bearer is, in nine cases out of ten, a pretender. Doctor of music—Pah!—the term is a sickening one.

THE "Strad" published the following in its last issue, which proved of considerable interest to us. Here it is:

THE MUSICAL COURIER. The Christmas number of our American contemporary is indeed a surprise, and beats everything we have ever seen in the way of musical papers. The issue contains no less than 100 pages, all clearly printed on excellent paper, and some of the reading matter will be found to be of sterling interest to musicians. It is by far the most complete musical publication that has ever been rolled off the press, and the size is that of our large illustrated papers. The number contains no less than sixty portraits of American and European musical celebrities, past and present, all splendidly printed on plate paper. We in England are inclined to regard the Yankees as unmusical, but how is it that such a journal as the above not only exists, but apparently prospers, in an unmusical country? Is not the reverse more likely the case?

Unmusical, dear "Strad"? Far from it! Besides, why shouldn't such a unique journal as THE MUSICAL COURIER flourish in a land of the size of America? "Strad" should not forget that we are catering to the musical wants of 70,000,000 of people, about double the number residing on that tight little, tight little island of Britain.

AFTER carefully perusing the following program, the meaning of which must be patent to all, there will not be left in the reader's mind a trace of a doubt regarding Chicago's musical culture. The excerpt is from a Chicago contemporary:

CARL SCHMID'S CONCERT.

Heute Abend findet in der Vorwärts-Turnhalle ein Concert des dreizehnjährigen Violin-Virtuosen Carl Schmid statt, der durch mehrere andere Künstler unterstützt werden wird. Das Programm ist folgendes:

1. Piano-Solo.....M. Roennemann.
Herr Carl Schmid.
2. Zither-Solo, "Robert der Teufel".....Meyerbeer.
Herr Edmund Sedlacek.
3. Violin-Solo, Scene de Ballet.....De Beriot.
Herr Carl Schmid.
4. Komischer Gesang, "Der Flaker-Bua".....
Herr Carl Eckardt.
5. Piano-Solo, Fantasie.....
Herr Carl Eckardt.
6. Zither-Solo, Mazurka, "La Granadina." Begleitung mit Gitarre von.....
Herr Edmund und Carl Sedlacek.
7. Violin-Solo, Walzer.....Kaliwado.
Herr Carl Schmid.
8. "Champion Feather Weight" Charles Eckert wird mit Johnny Heest aus Chicago drei Gänge im Boxkampf ausfechten.

A "feather weight" contest at a piano recital would certainly enliven matters, though it could hardly be denominated artistic.

A LETTER FROM MR. JOSEFFY.

MR. WILLIAM MASON received the following letter from Rafael Joseffy, the piano virtuoso, regarding Mr. Mason's contribution to the pedagogic literature of the piano, "Touch and Technic," which was reviewed at length in these columns some time ago. Mr. Joseffy's letter was as follows:

NORTH TARRYTOWN, N. Y., den 22. März 1893.

VEREHRTER HERR MASON! Ich war in den letzten Wochen wieder leidend, und aus diesem Grunde erhalten Sie diese Zeilen so spät.

Es drängt mich Ihnen heute zu sagen, dass ich, nach genauester Durchsicht, Ihre technischen Studien für ein Meisterwerk halte, welches neben den bedeutendsten pädagogischen Werken eine unantastbare Stellung beanspruchen wird. Auf das Vortheilhafteste unterscheidet sich aber Ihr Werk von den meisten mechanischen Studien, indem es, meiner Meinung nach, sehr Vieles enthält, was dem Studierenden Lust und Freude zur Arbeit giebt und nicht nur ermüdendes, trockenes. Ich meine Ihre vielen und originellen Anschläge und Phrasirungs Beispiele. Auch der letzte Band, Octave und Accorde, scheint mir sehr bedeutend, er enthält viel Neues, nichts Ueberflüssiges, und ist besonders in der Zusammenstellung und Reihenfolge der Uebungen meisterhaft gelungen. Wenn Sie den Text des Werkes ins Deutsche übertragen, bin ich überzeugt, dass die Studien bei Ihrem Erscheinen in Deutschland grosses Aufsehen machen werden.

Ich hoffe, lieber Herr Mason, dass Sie diese Zeilen nicht übel deuten, Sie brauchen mein Lob und meine Bewunderung nicht, aber mir selbst musste ich die Freude machen, und Ihnen sagen, wie sehr ich Sie und Ihr Werk schätze und verehere.

Ihr treu Ergebener

(signed) RAFAEL JOSEFFY.

P. S.—Darf ich Ihnen gelegentlich Vorschläge für einen weiteren Band, resp. Anhang zum ersten Band machen?

(Translation of the above.)

NORTH TARRYTOWN, N. Y., March 22, 1893.

DEAR MR. MASON—I have been again indisposed for the last few weeks, and this is the reason why you receive these lines so late.

I feel it incumbent on me to say to you to-day, after thorough investigation, that I regard your technical studies as a masterpiece which can claim an unassailable position among the most important pedagogic works. The characteristic advantage that distinguishes your work from most mechanical studies is, in my opinion, that it contains much to inspire the student with joy and delight in his work,

and not merely what is tiresome and dry. I allude to your numerous original suggestions and examples of phrasing. The last volume, on octaves and chords, seems to me very important; it contains much that is new and nothing that is superfluous, and is especially masterly in its combination and sequence of practices. If you were to translate the work into German I am convinced that the studies would arouse, on their appearance in Germany, the greatest attention.

I hope, dear Mr. Mason, that you will not be offended at these lines. You stand in no need of any praise or admiration from me, but I am compelled to do myself the pleasure of telling you how highly I value and respect you and your work.

(Signed) RAFAEL JOSEFFY.

P. S.—May I take this opportunity of suggesting another volume as an annex to the first volume?

PASTA D'ITALIA.

"WHERE are we at?" Thus cries, or should have cried, Gaetano Mogavero. "What time elapsed between Bach and Verdi?"

Having propounded this conundrum, he, like a wise man, answers it himself. A century and a half, he replies; the time that Greek sculpture took to reach the dawn of its decadence. With Lysippus Greek sculpture said her last word; will music say her last word with Verdi? Bach, that Leipsic organist who died in 1750, accumulated in his brain, classified and animated with the spirit of life, all the science of preceding ages. Richard Wagner, the master of masters, the demigod, the man of cordial kindness, died in 1883, leaving works that will always remain classic whosoever intellect, grace, nobility of thought, shall continue to flourish—leaving Giuseppe Verdi the champion of European music.

Let us look at the destinies of music since 1750. Opera chamber music, symphony, all kinds have been attempted, all carried out to the last degree. Mozart was a fruitful tree. His "Nozze di Figaro" and "Così fan tutti" gave the form of opera comique to Boieldieu, Herold and Auber; "Idomeneo" opened to Spontini fresh sources ignored by Glück; the "Flauto Magico" realized the ideal of the oratorio of enchantment, and "Don Giovanni," the opera of operas, glancing from heaven to earth, from earth to heaven, a mystery and a drama like "Faust," presented life and the movement of the world with characters that might have been traced by Shakespeare. What elements are in that music! The aspirations, the despondencies, the doubts of the modern man, infinite compassion, despairing laments, the cry of anguish and of rapture, the remorse, the frenzy of the age of Eloise and Werther, of René and Manfred—all are in those pages. Phryne, clad in her glory of hair, stepped down into the blue Aegean in the presence of an applauding people and inspired Praxiteles. Our ideal is more metaphysical, but it is to the modern conception of art, to the vague, to the infinite, to the demoniac and the divine, that music responded. Rossini conquered the world and traversed Europe, like Bacchus with his train of maenads and nymphs. Yet one opponent braved him in his triumphal march—Carl Maria von Weber. To the Rossinian invasion he replied with "Freyschütz" and with "Oberon." Then came Meyerbeer with "Robert the Devil" and "The Huguenots;" then came the French school; Bellini, who tried before Verdi to effect a reform in the Rossinian tradition; then came Richard Wagner with the gift of poetry and music; poet, like Goethe, musician, like Beethoven, the incarnation of the two forms of genius in one sole person.

Why speak of chamber music? What treasures there are from Domenico Scarlatti to Frederic Chopin! Whatever a Bach, a Haydn, a Mozart, a Beethoven thought on the piano must be listened to with the highest reverence. What clearness in the intimate dialogue between the master and the instrument! Follow the musical phrases and they will enable you to penetrate into the profound human drama which is developed before you; not a trait of that soul will escape you; you will feel the most secret vibrations of his joys and sorrows, his tenderness, his visions, his deliriums, his despairs; whether in smiles or tears or complaints the expression remains simple and true.

Where are we at? again exclaims Mogavero. An art which seeks renewal of strength by means of refinement and technical devices does not inspire confidence. To imitate flash light pictures; to shrink from every cry of sincerity; to have ensembles of blue, red, pink, violet; to end a rhythm with a chord foreign to the final note—this is not art, this is artifice, this is sensational music. To corrupt taste, to degrade noble conceptions, to make vulgarity classical—what a mean business! Talk of putting Glück on the stage! How would "Iphigenia," "Alceste," "Orpheus" fare before an audience saturated with cynicism? To-day we have operas fit only for the concert hall; a vocal ensemble constitutes a dramatic action,

and when our souls are prepared for emotion, when it counts on finding, beneath flashes of joy or sorrow, the accent of passion or feeling, what have we? Harmonic combinations, effects of a trombone or euphonium; none of the clearness of the great masters.

Modulation is become capricious, a mere piquant distraction for the ear, entering before it is announced and ending without being resolved. Melody is gone, we will have none of it. The age of affectation is here; it is attracted by bric-à-brac, figurines on an étagère, which we enjoy without thinking what they are worth, with a momentary, uncertain pleasure. But a work of art must have more qualities than those that appeal merely to the present, it must have qualities independent of the age; the great artist creates for eternity, while at the same time he impresses on his works the always contemporaneous ideal and the imperishable character of beauty.

Every civilization has only one period for producing its masterpieces. Greek sculpture is the dream of antiquity; music will be the dream of modernity. All the grades one has passed through, the other has traversed. With Händel and Bach the ideal style, then the beautiful in Haydn, Mozart and Beethoven, then the ornate, florid rich style—the usual precursor of decadence—and its heroes are Rossini, Donizetti, Bellini, Wagner, Verdi and Gounod.

Music has accomplished its destiny. The movement has lasted a century and a half; what it has produced will suffice for all time.

MELODY VERSUS TUNE.

UNDER this caption Mr. Henry T. Finck writes quite interestingly in his forthcoming book about Richard Wagner. Through his courtesy we are enabled to reproduce here the entire chapter. It reads as follows:

It is a curious fact that in one point of musical terminology the English language has an advantage over the German. We have the word *tune* to distinguish dance melody from what may be called dramatic or emotional melody; whereas Wagner, when he wished to make clear to the German "experts" the difference between *tune* and *true melody*, had to introduce for the latter the Greek word *melos*. To the illiterate in music, "*melody*" always means *tune*. If you were invited by Texas cowboys to "give us a *tune*," and complied by playing something by Haydn or Mozart, instead of "Yankee Doodle" or "Fisher's Hornpipe," they would inform you that they did not care for "scientific music," or, perhaps, they would ask you when you were going to "quit tuning and begin to play." Nor would you blame the cowboys, for they cannot be expected to recognize as melody anything that is not "quick and devilish" and fit to be danced to.

But what shall we say to the fact that only a few decades ago the leading musical critics of Europe and America could not—or said they could not—find any melody in Wagner's operas? Even "Rienzi" was "an opera without music"—i. e., melody. Later came "Lohengrin" "without a bar of melody," and by the time that it had become orthodox and melodious—although the opera itself, I need not say, had not been changed a bit—"Tristan" had appeared, to be in turn declared unmelodious. The best known German critic of this generation, Dr. Hanslick, wrote, as late as 1883, that such "continuous melody" as occurs in "Tristan" is not true melody, and that even in the long love duo there is only one melodic pearl! H. Dorn wrote, in 1876, that true melody "is a rare thing in Wagner, anyway; in 'Tristan' there is practically none at all!" And Louis Ehler asserted that Wagner is less a melodist than a "Thematischer," that he rarely gives us more than the "bud" of a melody.

Risum teneatis amici? But Wagner is not the only composer in whom these funny "experts" found no "melody." Louis Ehler wrote, in his essay on Brahms, that melody is the "soul" of music; that it is rare as pearls; that "Bach and Händel, in proportion to their other grandeur, had it in no great measure!" And the Austrian critic, Grillparzer, flatly denied that there was any real melody in Weber's "Euryanthe!" So the "soul" of music is not to be sought for in Bach or Händel or Weber or Wagner! For that we must go to the tuneful Bellini and Balfe and Flotow. What an extraordinary fact here stares us in the face—the fact that the official aestheticians of musical criticism in Germany up to the last quarter of the nineteenth century was identical with the taste of the Texas cowboy, the whistling street urchin and the organ grinder in claiming the word melody exclusively for naked tunes that can be danced to!

Never surely was here a more oddly assorted "happy family" than these cowboys, organ grinders and German critics. We must not censure the cowboys, for they cannot be expected to know any better; but there is no excuse for the critical "experts," who not only had the works of the greatest composers, from Bach to Wagner, to prove to them that harmonic melody is infinitely superior to dance melody, but who had been frequently enlightened on this

subject by the great composers themselves; Schumann, for instance, who wrote:

"Melody" is the war cry of the dilettante, and undoubtedly music without melody is no music at all. Understand well, however, what they mean by it; they accept as melody only such as is simple and rhythmically pleasing. But there is another kind of melody, and wherever you open Bach or Mozart or Beethoven it meets you in a thousand different forms; of the inane monotony of modern Italian operatic melodies in particular, you will, I trust, tire soon.

The popular operatic melodies to which Schumann here refers are what we call tunes, that is, dance melodies, that is, airs consisting of short sections of four bars, followed by four related bars, making up larger sections of eight bars and sixteen bars, to be repeated ad libitum with geometric regularity. These tunes, by being played or sung fast enough, can be used for quadrilles, polkas and waltzes—indeed, in the golden age of Italian and French opera, every new work was immediately hashed up into pot pourris and sets of quadrilles for the dancing season.

To this kind of dance melody Wagner referred in his superb essay on the "Music of the Future" (IV., 166-173), when he said that "it belongs to the childhood of the musical art, wherefore the exclusive delight in it must appear to us childish." It must be distinctly understood that he did not deny the proper uses and value of such dance tunes. He paid his willing tribute to the pretty airs of Bellini and Rossini; what he denied was that the music drama is the proper place for such tunes—tunes which in the old fashioned Italian opera are always of about the same character, and adorned with the same merry runs and trills, whether the situation be a wedding or a funeral or a mad scene.

The blunder made by the Texas cowboys and by Messrs. Hanslick, Dorn, Ehler and Grillparzer is that they mistake the simplest, crudest and most primitive form of melody—dance tune—for melody itself. There is a nobler kind of melody—dramatic melody, which ranks as highly above this dance tune as a Shakespearean drama does above a pantomimic ballet. The dance is entirely out of place in a serious drama. Wagner not only eliminates the ridiculous ballet from the plot, he also eliminates the dance rhythms from the melody, following the precedence of Mozart and Weber in their most inspired moments (in "Don Juan" and "Euryanthe"). This is perhaps the greatest of all his great achievements; it inaugurates a new era in dramatic music. The difference between his method and the old style may be made clear in this way: in dance tunes, at the end of every four, eight, or sixteen bars, there is a cadence, analogous to an end rhyme. These systematic cadences seem very tiresome and superfluous to a modern listener; they remind him sometimes of a grasshopper which flies eight feet, alights, flies eight more, and so on. Now Wagner scorns this eight bar arrangement (which, according to the "experts," is essential to true melody!) and seldom uses a cadence, i. e. touches ground, except at the end of an act. His melody, therefore, has a grander sweep—it is continuous, uninterrupted, like the lofty flight of an eagle, and in its most sublime moments affects the imagination like the irresistible movement of a planet.

It is this elementary force and grandeur—this overarching of a whole act with an unbroken melody—this gradual unfolding of a stately oak from a simple melodic acorn (Leading Motive)—that imposes on the unmusical alike with the truly musical. But in introducing such an innovation in operatic melody, he seemed indeed a bold bad man. The babes cried for their toys; he gave them no eight-bar tunes to whistle in the street or to have the barrel-organs grind out for them. If all literary dramas had up to date been written in rhymed verse, and a powerful author suddenly appeared who used only the continuous melody of prose, the case would be analogous to Wagner's. It is needless to add that this does not affect the poetic character of Wagner's music. Much of our best poetic literature has the form of prose, and the Germans very sensibly give the name of poetic not only to verse makers, but to all who devote themselves to belles lettres.

Wagner's treatment of melody inaugurates, as I have just said, a new era in dramatic music; it makes literature (dramatic poetry) the basis of musical form, in place of the step of the dance hall. His melody is constructed on dramatic, psychological principles; that is, it is ready to change its rhythm or its tempo with the meaning of every line of the poetry. An actor, in reciting Shakespeare, does not talk slowly for five minutes and then quickly for five minutes, as the singers do in the old-fashioned operas which are divided into slow and fast "numbers;" but he accelerates or retards his delivery accordingly as the emotional character of the lines calls for rapid or slow speech; a few words sufficing sometimes to make him modify his pace or tempo for a moment.

This is the method followed in Wagner's music dramas: The melody does not impose a monotonous dance rhythm on the words, but accepts its form from the poem to which it is wedded. By way of illustration, open the vocal score at random. On page 188 (Bülow's original quarto edition) there are seventeen bars; and now note the changes in tempo and expression: *Piu forte*; *riten.*; *f*; *accel.*; *f*; *p*; *sf*; *crescendo*; *riten.*; *f*; *accel.*; *f*; *p*; *sf*; *crescendo*; very agitated; *ff*; *dimin.*; *sf*; very gradually becoming slower; decreasing in loudness, *p*. All these changes are on one

page, requiring about half a minute in the performance! Can anyone fail to see how this kind of melodic movement vivifies the score a thousand times more than the liveliest operatic dance tunes of the regular, monotonous, four bar pattern? No melody in these music dramas? Go to! Wagner did not claim a straw too much when he asserted (VII. 172) that the music not only does not lose anything by this close union with the words of the poem, but gains a freedom and wealth of melodic development surpassing even the endless variety and capacity of the symphony, which is not emancipated from the dance form.

No melody in "Tristan!" Why, the whole work, like a Bach score, is polyphonic; that is, every harmonic part is a melody, a continuous melody. Often two or more melodies are heard at a time, in illustration of the complex dramatic emotion. It is a "forest of melodies," which the myopic cannot see on account of the "trees." The principal melody is now in the voice, anon in the orchestra. It is an emancipated melody, no longer dependent on the dancing master's geometrical figures, but moving on with a free dramatic rubato; no longer imprisoned in one key, but going about from key to key, unfettered, on the bridge of modulation, thus illustrating the relationship of all the keys.

What shall we say of "experts" who could find no melody in a work in which not only the vocal parts are melodious, but every orchestral instrument has its melody? Of experts who lavished their praises on Italian operas in which, as Wagner points out, only a tenth or twelfth part of the score is devoted to tunes, while the rest is an absolute desert of unmelodious recitative? The Italians themselves indeed did not care much even for these tunes, but only for the singers who embellished them with the vulgar cosmetic of floriture. What the French composer Grétry wrote from Rome in 1813 has always been true of Italians at the opera: "If occasionally a crowd filled the theatre, it was to hear this or that singer, but when he was no longer on the stage, every one retired to his box to play cards or eat ice cream, while the parterre yawned."

How shallow, vulgar, trite and commonplace are those popular operatic tunes compared with the polyphony, the true harmonic melody of Bach and Wagner! One thing, it is true, we cannot do with this harmonic melody: we cannot whistle it, cannot take it along with us. It is like the continuous melody which the forest sings to us, and to hear which again we must revisit the trees and the birds and the babbling brooks, with the clear nocturnal sky above, in which the countless stars are revealed even more clearly and in greater numbers the longer we gaze at them. I cannot sufficiently urge the reader to look up the wonderful page of prose (VII. 174) in which Wagner thus describes nature's melody as the prototype of the "Tristan" melody. Then let him reflect on the fact that this exquisitely poetic and suggestive forest-simile afforded the critics no end of fun and occasion for ridicule.

A. C. M.

The next examinations of the American College of Musicians will be held in New York and Chicago during the last two weeks of June. Particulars will appear later. The syllabus of examinations to be had of Robert Bonner, secretary, 60 Williams street, Providence, R. I.

Fursch-Madi Writes.

129 EAST SIXTIETH STREET, NEW YORK, March, 27, 1893.

Editors Musical Courier:

KINDLY permit me through your paper to sincerely thank the people of this city and Mr. Anton Seidl for the generous assistance they have extended me in my efforts to establish three scholarships for instruction in singing. It has always been my aim to elevate the standard of music and to foster true artistic principles in my pupils.

The concert which was given in aid of these scholarships on the evening of the 27th inst. was, I am pleased to say, very successful in this object.

In accordance with the design intended I beg to notify all interested that the examinations for scholarships will take place on September 25 and 26 next at No. 129 East Sixtieth street, New York city.

Candidates must have voice and talent for music and a strong desire to study.

If you will give this notice a space in your paper you will greatly oblige.

Yours truly,

E. FURSCH-MADI,
Directress of the Lyric School.

PRIVATE SALE

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Violins, Violas and 'Cellos,

81 FIFTH AVENUE, NEW YORK.

A Glimpse into Wagner's Workroom.

MY wife and I recently spent a most enjoyable evening with Dr. William Mason, who entertained us with many anecdotes bearing upon his student life in Germany, and his experiences with many of the leading musical men of that day. How much more vivid is the impression derived first hand than that extracted from books! On this occasion our feast of knowledge was further enriched by an aftercourse of autographs. Dr. Mason produced an album containing the signatures and manuscript quotations from the works of such a host of musical celebrities that hours might have been profitably devoted to deciphering its contents. The dates of the majority of them range from 1849 or 1850, down to the sixties, so that it includes Schuman and his Leipzig contemporaries, as well as the constellation of young artists, colleagues of Dr. Mason, at that time studying with Liszt at Weimar.

The careers of these "Liszt pupils," who were with him at a time when the tuition of that master was most valuable, have become matters of musical history. We need but mention the names of Rubinstein, Tausig, Peter Cornelius, to see how intensely interesting it must have been to the American pianist to note the development of his brother artists, as their various works were produced and their concert tours progressed.

This valuable volume of Dr. Mason's contains material for a number of articles, but there was one specimen which attracted me especially, because it happened to give an idea of the evolution of a well-known theme.

In connection with this autograph Dr. Mason said that in the early summer of 1852 he and his parents spent the vacation traveling through southern Germany, Switzerland and Italy. Naturally the devoted pupil of Liszt, that great champion of the "new school," turned his steps toward Zürich, where lived the exiled Dresden Kapellmeister.

One morning he called at Wagner's house to present his letter of introduction from a brother of Wagner, a resident of Leipzig. The domestic was about to discharge her accustomed duties and explain that her master could see no one, when she was interrupted by a voice from above, inviting the guest to come up-stairs. Cordially greeting the visitor, the composer conducted him into his working room,

ed him a pleasant relaxation, and for an hour or two he poured forth a flood of interesting ideas concerning art in general, illustrated by experiences of his own, which furnished the listener with food for thought for many a month.

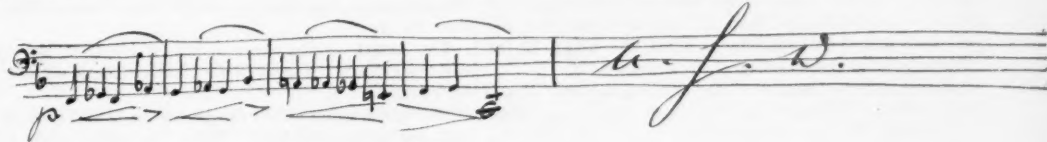
Finding himself appreciated, Wagner invited his guest to join him and a friend on a foot tour through Switzerland, of some three weeks' duration. Unfortunately Mr. Mason was unable to accept the invitation, as his parents would have been obliged to continue their travels without his aid as an interpreter. Filial duty thus prevented him from spending three weeks in the company of a man whose genius was fermenting with themes and schemes for the greatest work of his life—"Der Ring des Nibelungen." A rare opportunity!

As an additional proof of the interest he took in the young artist, Wagner inserted in the album above referred to a fragment upon which he may have then been working, and which through the kindness of Dr. Mason I am allowed to reproduce.

(Tarnhelm), transforms himself into the monster for the amusement of "Wotan" and "Loge." (See the piano arrangement by Klindworth, p. 144). (See exhibit No. 2).

In comparing this passage with the autograph one is impressed by the sharper termination of the phrase, and by the far more characteristic development of the figure after the second measure. How much more telling than the original third and fourth measures is the reiteration of the latter part of the first measure in ever increasing intervals—diminished, then perfect fourths, diminished fifths, major sevenths, and at last minor tenths. The effect is intensified by the instrumentation, for Wagner employs here two bass tubas in F and a contrabass tuba in C. (See orchestral score, p. 205.) A few measures beyond the above quotation the figure occurs again, but this time harmonized and inverted. (See piano score, p. 145). (See exhibit No. 3).

The significance of this is obviously that "Alberich" turns on the charm the other way, and by means of the reverse action resumes his original form.



Wenn Sie so etwas
einmal von mir hören sollten,
so denken Sie an mich!
Liebe an mich!

1852. 5 Juni Zürich

Richard Wagner

The natural inference from the inscription is that Wagner was not thoroughly pleased with the theme in its condition at that time. The fact that he wrote "Wenn Sie so etwas

Whatever may be the opinion as to the logic of this mode of procedure, whether we approve of the attempt to carry musical symbolism to this extent or not, Wagner certainly had a



EXHIBIT No. 2.

and at once began a most interesting conversation, or, more strictly speaking, monologue. "You see I have come to a stopping place. In fact, I am stuck, and am annoyed to find I can go no further in my present mood."

He had evidently been at work upon some detail of his

ähnliches einmal von mir hören sollten, so denken Sie an mich," shows that he did not expect the theme to be heard in that form, but, as he intimates, in a "something similar" one.

Those who are familiar with "Der Ring des Nibelungen"

precedent. Singularly enough we find it in a passage from the pen of the conservative Mendelssohn. In the music to "Midsummer Night's Dream," where "Oberon" sprinkles the juice of the magic flower upon the eyes of "Titania," disenchanting her, we hear in the orchestra the inversion

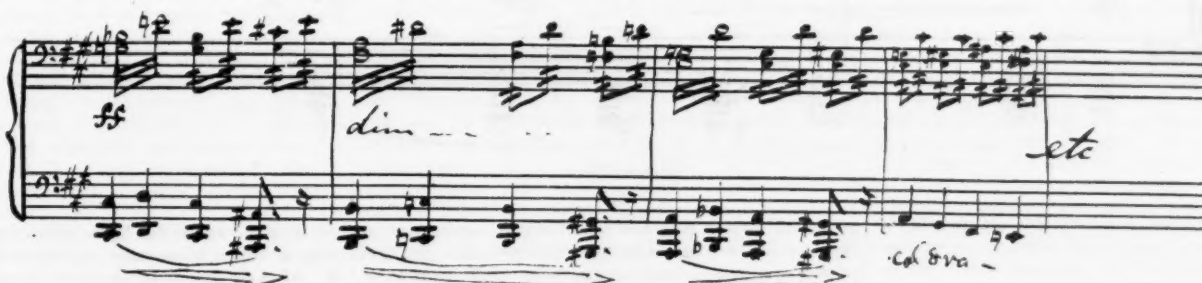


EXHIBIT No. 3.

composition which would not shape itself to his satisfaction. (What a talent it is not to be too easily pleased with one's work!) The arrival of an enthusiastic young artist afford-

will recognize that the extract contains the germ of the "dragon theme," which is heard for the first time in "Das Rheingold," when "Alberich," by means of the magic cap

of the theme which always accompanies "Puck's" speeches when he charms the sleeping lovers. But this was possibly a joke. Wagner's may have been also. After we have

seen the dragon in connection with the growling tubas, and the object lesson has been learned, we hear the theme once more and for the last time in the "Rheingold," when "Loge" asks "Alberich" if he can take any other form than that of a dragon. (Piano score at bottom of page 145.)

Wagner wrote Liszt June 16, 1852:*

DEAREST FRIEND—I have a favor to ask. I am hard at work and eager to finish the poem of my "Walküre" in a fortnight. Some recreation after that will be a necessity. I want the change of traveling, and should especially dislike to finish my last poetic work, the great introductory play ("Rheingold"), here, where the monotony of my accustomed surroundings oppresses me.

He then asks Liszt to advance him some money on the royalties of the "Dutchman." June 26 Liszt sent him 100 thalers. The poem "Die Walküre" was finished July 1. After the longed for journey Wagner returned to Zürich in August and finished the poem "Das Rheingold" in the fall of 1852.

In November, 1853, after a similar tour the poet composer once more settled down to his home in Switzerland, and after five years' cessation from all musical composition began with sharpened appetite to write the music of the "Rheingold" in the blending of the years 1853-4.

Comparing these dates with that of the autograph, we see that, although Wagner had not even begun the poem "Rheingold," he was already beginning to note down the leading themes for it.

Wagner began work on "Die Walküre" in June, 1854, completing the full score in 1856, but in the meantime he had also begun the music to "Siegfried" in the autumn of 1854, and it is in the first act of this music drama that we

received the last embellishment and polishing off, it would afford encouragement as well as instruction to many.

The nearest approach to anything of this sort are the Beethoven sketch books, edited by G. Nottebohm, an excellent source of consolation and a stimulant to those who dislike to take pains with their themes, or to those who lack confidence in themselves. The only difficulty at present is that they are not yet published in English (although translated, I hear, by Benj. Cutter). Wagner himself published certain fragments, as "Sketches for 'Tristan and Isolde,'" but these are more complete and less suggestive of possible modification than the autograph theme, to which we will now return.

On page 7 of Klindworth's piano score of "Siegfried," beginning with the fifth measure of the top staff, we find the dragon suggested again by means of the same tones used in the "Rheingold," although this passage is written in flats instead of sharps (see No. 2). As we follow it down the page, we notice that it corresponds exactly with the autograph, transposed a whole tone lower. (See exhibit No. 4.)

The length of the notes is indeed changed, but their relative value is the same, dotted halves being substituted for quarters.

The introduction of the dragon theme at this point is occasioned by the remarks of "Mime," not about "Alberich," but concerning "Fafner," the giant, who, after killing his brother, took the treasure of the Nibelungs to the cave and watches it in the form of a dragon.

Of course, according to the system of leading motives usually employed by Wagner, a new dragon theme would

company his theme (see page 50) and the intervals are also varied.



EXHIBIT No. 5.

Further on, where "Wotan" foretells the slaying of "Fafner" by "Siegfried," the theme comes in with still more mysterious chords, dimly prophetic (page 58, second and third staves). On page 63, third staff, the figure comes in the same key as in the autograph, the



EXHIBIT No. 4.

next meet with the theme in question. As will be seen, the composer did not despise the first sketch (although it is so thoroughly changed in the "Rheingold"), neither had he thrown it away, notwithstanding over two years had transpired since he confided it to Dr. Mason.

Before proceeding let me say that from the mastery of harmony, counterpoint and instrumentation to the free use of the musical forms and the development of original themes, there is a wide gulf of doubt and uncertainty, so wide in fact that the majority of students are unable to

naturally be expected, for "Fafner" is not even remotely related to "Alberich." The only connecting link between the two is the magic cap, employed by "Alberich" to convert himself into a dragon, which is also used by "Fafner" for the same purpose; and by the way the Tarnhelm theme is never once used in connection with "Fafner." From a musical standpoint, however, Wagner is easily justified, for it is difficult to conceive of a figure more saurian in its nature.

As "Mime" continues his soliloquy, plotting how he can

quarter notes becoming halves and the accompaniment different from any former treatment. After "Wotan" leaves "Mime" alone a most remarkable combination of the magic fire and the dragon theme is heard (see pages 65 to 69).

When "Mime" in his attempt to frighten the young Siegfried, tells him of the "Terrible Wurm," the theme of the reptile is heard once more in the same key as in the autograph, similar to that on page 63, only with still more striking combinations (see page 83).

EXHIBIT No. 6.

cross it. It is an easy matter to recommend the study of the works of great masters, but it will be found that even these models were not created without repeated efforts. If we could hear some of the most celebrated compositions in their original forms we should not be inspired. Could we but see these masterpieces in the various stages of development, and thus note the gradual improvement, until they

get at the coveted ring now in "Fafner's" possession, a new form of the dragon theme is developed from the first measure (see page 7, beginning with the ninth measure of the third staff). This phase is much used in the first scene of the second act (see pages 119 and 120).

During the interview between "Wotan" (as the "Wanderer") and "Mime," where in answering the latter's riddles mention is made of "Fafner," new harmonies ac-

A simpler form of this figure in the same key, the theme being written in whole notes, may be found on pages 70 and 71. After the first four measures its progress is interrupted for four measures by a joyous outburst of "Siegfried," after which it continues to the end as before.

A most interesting feature of Wagner's treatment of the theme is to be found after he has gotten pretty much everything out of it in the way of rhythmic and intervallic

* Wagner-Liszt correspondence.

development. This is done after he has clothed the outline with the richest chords and proceeds to develop it harmonically. On page 120, stave second, measures one to four, we see how it is possible, from the seemingly unpromising chord connections found in the fifth and sixth measures of No. 6, to procure strict harmonic sequences.



EXHIBIT No. 7.

On page 142, bottom stave, we also find harmonic sequences, in common time, derived from the same sources as the last.



EXHIBIT No. 8.

It will of course be noticed with what skill the master sought variety in making one series descend and the other ascend. Probably the most effective presentation of the dragon theme is where it is used to announce the approach of "Fafner," who has been awakened by "Siegfried's" horn. Here of course the effect is more theatrical than musical, but when the dragon is managed as well as it was in the Metropolitan Opera House, and the tones of "Fafner" are produced by a gigantic voice like Elmbald's, the result desired by the composer is obtained. The happy horn theme of "Siegfried" stands out in bright contrast to the sombre tones of the tubas.

murdered. It will be found in a very simple form on page 297 (bottom stave) and page 298, staves 4 and 5.

I hope I may be pardoned for discussing this subject at such length. The theme in itself, though characteristic, is by no means one of the most important factors in the work to which it belongs, but the lesson to be derived from the methods employed by the great master is, I believe, a most valuable one. The moral seems to be this:

1. Use your best thoughts.
2. Develop to the utmost the capabilities of your theme.
3. Economize in the use of your material.
4. Never write unless you have something to say.

There are those who regard the first sproutings of an original theme with holy awe. Like the fond but foolish mothers who neglect the rod when needful, these embryonic composers shun the pruning knife of criticism as well as the grub axe of revision, forgetting that the most beautiful flowers of thought have passed through this ordeal and have oftentimes been bedewed with tears.

EDGAR STILLMAN KELLEY.

D'Albert.—Messrs. Auer and d'Albert have recently given two concerts in St. Petersburg, at which they performed seven out of the ten sonatas by Beethoven for piano and violin. The concerts met with a decided success.

Rosenthal.—After a successful tour in Germany and Austria, Moriz Rosenthal gave a piano recital at Brussels on the 22d inst. "Le Guide Musical" speaks of him as the greatest living virtuoso, and states that his executive brilliance is incredible.

A Musical Scholarship at Oxford.—There is a movement on foot to found a memorial scholarship "to be held at Balliol College, Oxford, by a student of music, who should have given satisfactory proof both of his musical ability and of his capacity to profit by one of the ordinary courses of university study." The memory thus to be commemorated is that of the late Mr. Lewis Richard Nettleship, of Balliol College, who died in August last from exposure on Mount Blanc, in the midst of a remarkable career. He was looked upon, both at his school (Uppingham) and at

BERLIN BRANCH BUDGET.

EUROPEAN HEADQUARTERS OF
THE MUSICAL COURIER,
BERLIN, W., Linkstrasse 17, March 14, 1893.

IN my weekly review of the musical doings here, which usually takes in almost every day from Tuesday to Tuesday, I can this time pass over the first two days with but a few slight and partially slighting remarks, as they brought only two resurrections.

MINNIE HAUCK AND THEODORE WACHTEL.

Last Tuesday witnessed the reappearance here, after several years of intermission, of the now entirely *passée* Minnie Hauck. Everything that managerial art and the puff preliminary of the Chevalier de Hesse-Wartegg could accomplish beforehand toward a success was not left undone, you may be sure. Kroll's Opera House was stuffed with deadheads, the usual floral pieces of all sizes were handed over the footlights, the claque tried their level best, and yet the ex-prima donna only succeeded in achieving one of the most pronounced fiascos of the season. It takes the cheek and impudence of a Minnie Hauck to dare facing a metropolitan and cultured audience with such remnants of voice; and the result could not have been different, as indeed I foretold in my last week's letter. She tried to represent the not over difficult part of "Rose Friquet," in Maillart's now deservedly shelved "Hermit's Bell," and both her singing and acting characterized her as *hors de combat*. The public was not slow in noticing this, and even the usually very amiable press here could in this instance not be muzzled, and unanimously pounced upon the lady in question and literally pulverized her. She may, however, come up for the next round smiling.

The other resurrection also took place at Kroll's on last Wednesday night in the shape of a concert in honor of the approach of the tenor Theodore Wachtel's seventieth birthday anniversary, which happy event he celebrated last Friday, the 10th inst., he having been born at Hamburg on March 10, 1823.

Had the once favorite possessor of the high C only broken his well deserved rest of many years in order, as it was first given out here, to show his many old admirers of former days that he was really not dead yet, though almost



EXHIBIT No. 9.

It will be seen that this form of the dragon theme is the same as that first used in "Rheingold" for the first nine measures, then come the major sevenths. Another instance of the pains Wagner took to avoid repeating himself.

During the ensuing dialogue and combat (pp. 162-167) the respective themes of the participants are freely intermingled. In the second stave of page 169 we find the autographic form once more, with slightly varied treatment, while on page 196, top stave, the theme appropriately appears for the last time in this music-drama when "Siegfried" rolls "Fafner's" body to the mouth of the cave.

For the sake of completeness I will refer to passages in the speeches of "Wotan" and "Alberich" (pp. 133-134), "Mime" and "Siegfried" (pp. 143-144), and "Alberich" and "Mime" (pp. 178), where the conversation turns upon the "Wurm" "Fafner," and the progressions in the bass are obviously vermiciform, although no special reference is made to the theme proper.

In the Vorspiel to the "Götterdämmerung" (p. 29) "Siegfried" tells "Brünhilde" how he slew the dragon, and accordingly the orchestra suggests the theme of the combatants. "Siegfried," however, now appears fully harmonized.

For the last time in the trilogy the theme of the dragon is heard when "Siegfried" tells the story of his life to "Günther," "Hagen" and their friends, just before the hero is

his college, as one who had every quality of greatness, unless the desire to be publicly and widely acknowledged as great is counted as one of them. He molded the aspirations of many successive generations of pupils in so sympathetic and wise a manner that they all looked upon him as a father or perhaps an elder brother. The unique place which he occupied cannot be filled, and his career must be regarded as an efflorescence of the deeply ethical turn given to philosophic study at Oxford, by his friend Prof. T. H. Green, as well as by the Master of Balliol. Any attempt to describe adequately, for those who were not under him, the compelling power of his personality, is foredoomed to failure. One of his many intense convictions about education was that the possibilities for developing character which could be extracted from a clearing up of various current ideals—such as that of "a practical man"—were very much underestimated; and he strongly advocated a system of teaching, based upon modern English poetry, which should do for young men to-day what was attempted in connection with the Greek poets in the days of Socrates. Another cardinal point with him was the function in education of good music. He knew no greater force which could be appealed to for diminishing class resentments than a common meeting ground for rich and poor alike, which musical practice and study could be made to yield. Hence the peculiar appropriateness of the proposed memorial scholarship.

forgotten, one might have passed the matter over with a few lenient remarks, using that charity which covers a multitude of sins. But it now turns out that the whole affair was only gotten up in order to work up through sympathy renewed interest in the quondam "Postillon de Lonjumeau," who seems by no means inclined to let the "dead past bury their dead," but will use the boom of last Wednesday night as a lever for giving some more farewell concerts à la Patti, Sims Reeves, and even to reappear at Kroll's in opera. In reality, however, the applause and the laurel wreaths tendered the tenor on this occasion by his numerous former friends do not signify much, for this very reality revealed nothing but a dapper old gentleman, neatly fixed up for the evening, with artificially blackened curls and mustaches, and who sang with the most apparent carelessness and some difficulty, and whose higher notes were only produced in the most porcelain-like falsetto. However, he was equally boisterously received after the "picture" aria from "The Magic Flute" as after he gave the second aria of "George Brown" and the perennial romanza from "The Postillon," and when he had sung the "Gute Nacht Du mein herziges Kind," which candy lied has contributed so much to his and the late Franz Abt's evanescent glory in former days, the enthusiasm knew no bounds and the shop young ladies and "confectionneuses," who formed the greater part of the female portion of the audience, were nearly dis-

solved in tears. They are soon to be made happy again, for, as I indicated before, the three score and ten not psalmist nor palmist tenor will occasionally be regaled with, recurled, rewaxed, reblacked and recorsetted back into temporary life for their special benefit. As for me, however, between Minnie Hauck and Theodore Wachtel I would fain use as a quotation "Mime's" heartfelt wish about the mutual fate of "Siegfried" and "Fafner."

WEINGARTNER AS CONDUCTOR.

After these two disappointments the remainder of the week offered some musical treats of a very high order. The first of these, on last Thursday night, was the eighth symphony evening of the Royal Orchestra, which drew an immense audience to the Royal Opera House, both on the occasion of the concert proper and of a public rehearsal, which was held for the first time at these concerts, and which, curiously enough, took place on the afternoon of the same day. The experiment was made, and successfully, because the demand for seats to hear Weingartner conduct Berlioz's "Romeo and Juliet" symphony was so great for the evening that the seating capacity of the big opera house would not have sufficed to satisfy more than one-half of the applicants. The public here are not slow in appreciating something really good, and all those who had heard the "Fantastic" symphony of Berlioz, under Weingartner, at the previous concert, were there to enjoy the "Romeo and Juliet" symphony at the present, and hundreds more who had only heard or read about it, but who had missed the former.

Berlioz, moreover, seems all the rage just now in Germany, where there exists little or no Chauvinism in art; and it is not saying too much if I contend that the greatest of all French composers, up to the present day, is still vastly more appreciated here, where he was also first recognized and long before his own country knew anything about his merits, than he is in France.

Curiously enough the "Romeo and Juliet" dramatic symphony, portions of which are certainly among Berlioz's most potent and perfect creations, is announced on the Royal Opera House concert program as "for the first time in its completeness;" that is to say, with the choral and soloistic episodes not left out. In New York I have heard the work in its entirety performed, both under the late Dr. Damrosch with the Oratorio Society and under Theodore Thomas with the Chorus Society's assistance. But then I have all along maintained, and now more than ever believe, that in New York we are, in the appreciation of modern music, far ahead of any other city in the world.

Such an interpretation, however, as I witnessed here under Weingartner last Thursday night I have heard neither under Leopold Damrosch nor under Theodore Thomas, and I can only reiterate that for the fanciful composers of the most advanced school, I know, besides Nikisch, no equal of Weingartner, and besides the Boston orchestra no equal of the Berlin Royal orchestra. In the interpretation of the classics, however, they develop a brilliancy and I might almost say a hyper fervency which is not quite in keeping with the more simple spirit of the musical contents of these works.

No more convincing proof of the correctness of this judgment could have been brought than the performance on this occasion, when the program opened with Beethoven's E major "Fidelio" overture, which was "read" with a military precision of rhythm throughout, and altogether so *schneidig* that it jarred on me; and still more was this the case with Haydn's even more simple and easygoing C minor symphony, both of which works preceded the Berlioz composition. In the Haydn symphony, however, the exquisite variations in E flat which form the slow movement were given with great beauty of tone and technical flawlessness and in the graceful minuetto.

Weingartner, like Theodore Thomas, restores the tempo to the original slowness of that classic dance, while most other conductors are apt to take it at the greater speed of a scherzo, for which it is the substitute. I make particular mention of these two circumstances, as the same symphony figured also on last night's program of the last Philharmonic concert, conducted by Bülow; but, as Paula Erbswurst says, "I don't want to anticipate."

Of the "Romeo and Juliet" symphony the purely orchestral movements are decidedly the best, and some of them, especially the middle sections, "Romeo in Solitude," the festival at the Capulets, the love scene, and especially the Queen Mab scherzo—the finest orchestrated and most fancifully colored picture that has ever been spread on five lined canvas—have frequently been heard before; and these, indeed, form the most desirable portions of the symphony—a symphony perhaps only in name, or in the French idea of the word; in reality an orchestral fantasy in so and so many movements. Of the choral and soloistic portions, if the clever manner in which some of them are handled is not taken into special consideration not so much favorable comment can be made, with the sole exceptions of the male chorus of the young Capulets, who sing behind the scenes, and of the tenor solo descriptive of "Fay Mab." The latter very difficult piece of writing was commendably sung by Mr. Sylva, while the alto solo in the prologue from the first movement received scarcely adequate treatment at the hands of Miss Rothauser, whose vocal organ seemed at-

tacked with a distressing vibrato. The rather long winded recitative and aria of "Friar Lawrence" in the finale found a sonorous interpretation on the part of an old acquaintance from the Metropolitan Opera House, Mr. Mödinger, who seems to have much improved since the last season of opera in German at New York. The chorus from the royal opera house was excellent throughout, and the orchestra, as I said before, absolutely magnificent.

Felix Weingartner came in for no end of applause, especially after the second, third and last movements of the "Romeo" symphony, and he modestly enough tried to shove off some of the surplus enthusiasm upon the orchestra and also upon Berlioz's score, which he repeatedly held up to the inspection of an admiring public, pointing to it and the members of the orchestra as the deserved recipients of the audience's favor.

The ninth symphony evening will take place on the 22d inst., for which the program consists of Cherubini's "Abenceragen" overture, Mozart's "Jupiter" and Beethoven's ninth symphonies.

CHAMBER MUSIC SOIRÉE.

Friday evening was devoted on my part to the fifth popular chamber music soirée of Professors Barth, Wirth and Hausmann. These excellent musicians, in conjunction with the viola player, Concertmaster Krelle, opened their program with a novelty in the shape of a piano quartet in E minor, op. 75, by Von Herzogenberg, a resident composer of note. His work is well written throughout and justifies its creator's reputation as one of the best theorists and teachers of composition in Berlin, but it sadly lacks in ideas, even in other people's ideas. The andante in B major, however, is nice in tonal effects, and curiously enough the last movement is the freshest and comparatively best invented portion of the entire work.

Professor Wirth played Bach's immortal chaconne with a somewhat dry, rasping tone and in a little jerky, nervous fashion. I have always Wilhelmj's performance of that work in my mind's ear, from the time when he had yet the best and biggest tone of any violinist in the world, and nobody else has since satisfied me in the chaconne. I am, perhaps, a little spoiled.

Professor Barth's solos consisted of the Schumann toccata, that pianistic masterpiece of *Doppelgriffe*, which he gave with marvelous clearness and faultless technic in most rapid tempo, and the Weber variations, op. 28, on a theme from Méhul's opera, "Joseph in Egypt," which though a little old-fashioned were not without interest under Professor Barth's skillful and tasty treatment.

The second half of the program was devoted to Beethoven's most full and ever youthful masterpiece, the famous septet, in which, besides the above named three gentlemen of the strings, the clarinetist Schubert and Valerius the bassoon player, took a most prominent and admirable part, while the horn player, Mr. Littmann, and the double bass performer, Mr. Clam, were satisfactory.

Altogether it was a delightful evening, and the audience, which filled the greater portion of the large hall of the Philharmonic, were by no means chary with applause, the lion's share of which, however, fell, and quite naturally so, to Prof. Heinrich Barth.

D'ALBERT.

Eugene d'Albert, the ever welcome, gave his third concert here this season at the Singakademie on Saturday night, when that spacious concert room of fine acoustic properties was very nearly sold out, and he met with a most flattering reception all through the evening.

It was a Beethoven night, and the program consisted of the four sonatas, the "Waldstein," op. 53, in C major; the appassionate, op. 57, in F minor; the E major sonata, op. 109, and the A flat sonata, op. 110. To play them all interestingly and to give to each of the four an individual flavor and characteristic reading, consistently carried out throughout the entire work, is an artistic task which I have not often heard performed. Yet d'Albert succeeded in this most admirably, and I must confess that for the first time I fully and heartily coincided with those who see in him one of the greatest of Beethoven interpreters the world has so far known. He played throughout like the most thoughtful of musicians; nothing was done for effect only; his tempi were admirably selected, mostly and with apparent intention a trifle slower than one hears them usually. The rondo of the C major sonata seemed indeed almost a bit slow. His playing, moreover, was this time technically very nearly flawless, and everything, including some beautiful pedal effects, came out most clearly and concisely, not excluding even the intricate fugue in the last movement of the op. 110, which was admirably played.

The applause which an apparently very intelligent audience bestowed upon d'Albert was as flattering as it seemed sincere, and when at the close of the recital he had bowed himself out three or four times and yet no diminishing of the handclapping and shouts was noticeable, it became inevitable that the little artist, in spite of his tiredness, had to yield to the Oliver Twistlike encore demand; and again seating himself at the fine Bechstein grand, he played the A flat middle movement from the E flat sonata, op. 31, No. 3, in exquisite style.

DR. OTTO NEITZEL.

So great is the number of artists and virtuosi of all kinds who come to be heard here, that they have to make

use even of the Sunday night to catch a chance for an audience. Of course, the usual Sunday night concerts, which for quite a number of years are now *en vogue* also in New York, have nothing to do with this; for they, in this country, where the Puritan Sunday is happily not known, always have their regular public and flourish beyond description. Sunday noon, however, is dedicated to the public rehearsal of the Philharmonic concert, which takes place on the Monday evening. Of the latter I shall speak presently, and now only want to dedicate a few words to last Sunday night's pianistic guest from Cologne.

We had a visit from Dr. Otto Neitzel, the eminent music critic of the "Cologne Gazette," who at Bechstein Hall proved that, if anybody, he has a right to wield the pen in so trenchant and at times caustic a manner as he does. He certainly knows whereof he speaks when he criticises piano playing. Technically his work is not so very remarkable; in fact, he is frequently at fault. How can a man who attends concerts and opera all the week through, writes his criticisms and gives piano lessons nearly all day long, be expected to keep up his practicing? These things considered his work is even more than could be expected. But what makes it remarkable is his musicianly, thoughtful, conscientious and always clearly planned and well defined conception. Neitzel played on this occasion an entire sonata in D flat and two movements from different sonatas, by F. W. Rust, the forerunner of Beethoven, and in fact the man with whose musical ideas the giants of Bonn have the closest kinship. It is truly astonishing how Beethovenish these works which were written in 1777, 1792 and 1794, respectively, sound at times, and how in many themes they seem to have "anticipated" the grand old man. Well, live and learn. Learn that the fine second theme from the "Coriolanus" overture is note for note identical with one contained in a violin duo by F. W. Rust, which has never yet been published!

Besides these interesting Rust, but not rusty works Neitzel played the Bach-Tausig D minor toccata and fugue and Beethoven's last sonata in grand style, and the Nos. 1 and 7 from Rubinstein's "Kamenoi-Ostrow" album, as well as Nos. 1 and 5 from op. 116, and No. 1 from op. 117, of Johannes Brahms. Everything was well performed and the concert giver was applauded with good cause.

Miss Johanna Beck sang a Händel and an Astorga aria and lieder by Franz and Brahms with a not over pleasing alto voice, but otherwise with culture and taste.

VON BÜLOW'S RETURN.

I now come to the tenth and final Philharmonic concert, which all presumptions to the contrary and to the great joy of one of the vastest audiences of the season was again conducted by Hans von Bülow.

The greatest of all little fellows was received with no end of an ovation, and it was minutes before he could bring down the stick in his white kidgloved hand for the opening beat of the concert. The program consisted of three symphonies, the Haydn C minor one, which was, as I stated before, also on the program of the Royal Orchestra's concert; Brahms' third symphony in F major, and lastly Beethoven's fourth symphony, the one in B flat. Great as my admiration for Weingartner is, I cannot like him in classical music as well as I do Bülow, who works out everything as concisely and, of course, intelligently, who pays just as careful attention to the slightest dynamic or rhythmic points, but who leaves to a Haydn symphony that spirit of simplicity in which it was conceived.

There was a noble absence from seeking after effect in his interpretation, which raised it all the more in my eyes. And then how carefully and clearly everything was played; how this orchestra, which by no means is composed of the artistic material which forms the great body of the Royal Orchestra, distinguished itself under Hans von Bülow. With those same men with whom only Levy, but by no means Richter, Mottl or Maszkowski could do what they pleased, Bülow played and made them play as if they were all artists of the first rank. He literally transformed or seemed to have transformed them, and even the violoncello solo, which forms the trio of the minuet of the Haydn sym-

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phony, although it was only performed on a poor instrument, sounded infinitely more graceful and refined than it had done at the Royal Opera House.

As for the third Brahms' symphony, this is well known to be one of Bülow's *chevaux de bataille*, and I never heard a finer interpretation of this well worked but rather thinly invented composition. Beautiful was the *brío* with which he infuses the opening phrase of the first movement and the little sudden *accelerando* with which he reads the sixth and seventh bars of the scherzo theme, only to fall back in tasteful *rubato* to the original tempo. This really beautiful scherzo with the stolen principal theme was for me also the pearl of the evening as far as reproduction was concerned. And not only for me, but the entire public seemed to be of the same opinion, for they would not rest until Bülow had consented to a repetition of the movement.

Bülow's reputation as one of the foremost Beethoven interpreters is too well established to need any further commendation. It is sufficient therefore to state that he conducted the B flat symphony in his most excellent style and free from all exaggerations and the mannerisms in which he heretofore frequently indulged. It was truly a model performance, and after it the hero of the day, who had before been overwhelmed with applause after each and every movement, was not allowed to depart from the stage without a hearty *Tusch* or fanfare from the orchestra, and then the public began a frenetic and continued outburst of applause. Four times Bülow, who looked a trifle haggard and tired, reappeared, and yet the public would not discontinue their uproar or leave the hall. Everybody seemed to wait for a speech and come it did. But it was different from what they in all probability had expected. With a rather feeble voice, which showed the effects of his recent illness, Bülow said only a few words which, as far as I could catch them were: "I thank you for this and accept it partly on behalf of the orchestra and as a token of your amnesty (condonement) of my former extravagances." Truly this was *peccavi* with a vengeance and a surprise to everybody. His illness seems to have done Bülow good in one respect; it certainly made him modest. Before the audience could recover from its surprise he had disappeared and would not again come out until everybody had left the hall and the lights were turned off.

From here Bülow will go to Hamburg to conduct his last subscription concert there. He will return to Berlin, however, to give an extra Beethoven concert on the 27th inst., when he will interpret the "Egmont" and "Fidelio" overtures and the A major and C minor symphonies.

In the audience last night sat Richard Wagner's son, Siegfried, who is for the present to stay here in Berlin.

Richard Burmeister will give his first piano recital at the Singakademie to-morrow night, and his wife will play his D minor piano concerto with Lamoureux at Paris next week.

Kundelbund Ehrlich will play in public at Bechstein Hall on the 23d inst. His book is now being hauled over the coals by the Berlin critics, the latest being Henning von Koss, the able musical editor of the "Kreuz-Zeitung." This latter gentleman, who paid me a visit lately, seems to be an excellent musician, to judge from some songs and piano music he brought me on that occasion.

Sarasate and Berthe Marx, with, of course, the inseparable Goldschmidt, will arrive here to-morrow, and will give their first concert at the Philharmonie on Saturday evening.

My predictions about the fizzle of Minnie Hauck and its consequences have already come true. I just learn that she will not appear at Kroll's to-night in "The Merry Wives of Windsor," for which she had been billed, "on account of ill health."

Alfred Dregert, the composer of many beautiful quartets for male chorus, died of heart failure at Elberfeld last night at the age of fifty-six.

O. F.

"**Broceliande.**"—Mr. Lucien Lambert's "Broceliande" was recently produced at Rouen, and met with an enthusiastic reception. At the fall of the curtain the principal artistes were recalled, and then the author.

Music at Barcelona.—Felipe Pedrell intends to give several concert lectures at Barcelona on ancient music. At the first the illustrations will include examples of twelfth century discant, the "Jerusalem mirabilis," one of the songs of the Crusades, 1095, "Luther's Chorale," harmonized by Walter, 1524. The second concert will be devoted to Palestrina, and the third to the Spanish composer, Tommaso da Victoria.

Costa's Concert.—Alessandro Costa the week before last gave a concert in Rome, the program of which was entirely drawn from his own works. It included his symphony in C minor, and a cantata entitled "The Legend of the Soul," for soprano solo, female chorus and orchestra. The libretto is based upon a poem by a Persian poet, Jelal ed Din, and the second part is descriptive of the change from strife to peace consequent on the wandering soul achieving eternal blessedness.

Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER, IX Schwarzenbergstrasse 15, March 18, 1893.

MRS. SELMA NICKLASS-KEMPNER, the soprano, gave her second and last song recital on Friday evening, March 10, when the Bösendorfer Saal was crowded to the doors with a fashionable and appreciative audience. Mrs. Kempner was assisted by Eugenie Walzel (pianist), Nelly Irmen (violinist), and Arthur Barenfeld, accompanist. The program was as follows:

"Ganymed".....Schubert
"Stille Sicherheit".....Franz
"Wird wohl noch meiner gedenken".....Goldmark
"Die Nachtigall, als ich sie fragte".....Mrs. Kempner.

Impromptu.....Schubert
Mazurka.....Godard
Eugenie Walzel.

"Der Tod, das ist die kühle Nacht".....Brahms
"Das Mädchen spricht".....Richard Strauss
"Die Ständchen".....Reichmann
"An die Vögel".....Brüll
"Es war'me Maid".....Mrs. Kempner.

Nocturne Esdur.....Chopin-Sarasate
Mazurka.....Zarzycki
Nelly Irmen.

"Nicht mehr zu dir zu gehen, beschloss ich".....Adalbert von Goldschmidt
"Vogelnest".....Amadei
"Es regnet".....Seuffert

"Zur Weihnachtszeit".....Lassen
"Resignation".....Walcher-Bees
"Klein Matten, der Has".....Reinecke
"Der Lenz".....Seling
"Golden glüh'n der Berge Gipfel".....Venzano
"Abenddrehen".....Venzano
"Sprache des Waldes".....Venzano
"Grande valse".....Venzano

Mrs. Kempner, who was in excellent voice, charmed her hearers by her most artistic singing, and was the recipient of enthusiastic applause throughout the evening. Eugenie Walzel, a very fine pianist, played beautifully, and Arthur Barenfeld was a careful and painstaking accompanist.

Messrs Willi and Louis Thern, the pianists, gave a most successful concert in the Stadthausaal in Pressburg last week, which was attended by the Archduchess Isabelle and a very distinguished audience. Miss Agnes Pylleman, the soprano, assisted.

The Winkler Quartet has appeared in Prague and Brünn recently, meeting with fine success. In the former city they have been re-engaged for a series of concerts next season. Crown Princess Stefanie gave her second soirée musicale on Monday, when Mrs. Kempner, Messrs. Schrödter (tenor), Robert Fischhof (pianist), and Grünfeld, the accompanist, appeared. Mrs. Kempner sang songs by Schumann, Schubert, Rubinstein and Meyer-Helmund, and Professor Fischhof played upon a magnificent Bösendorfer grand, which the crown princess had recently purchased. Robert Fuchs, the well-known composer, has just finished an opera, called: "Die Teufelslocke," which has been accepted by the management of the Dresden Royal Opera to be produced before the end of the present season.

Amalie Materna has been meeting with her usual grand success at the Lamoureux concerts in Paris, where she sang scenes from "Tristan and Isolde" and one scene from "Die Götterdämmerung."

Arthur Nikisch's appointment as director of the National Opera in Buda-Pesth has been received with universal satisfaction by press and public, both in Vienna and Buda-Pesth. Paul Kalisch scored a fair success only in "The Hugenots" last Sunday at the opera, the audience receiving him kindly, but not enthusiastically. Kalisch sings again next Sunday in "The Jewess." Brüll's two operas, "Das Goldene Kreuz" and "Gringoire," were both given on one evening last week, the basso, Grengg singing the rôle of "Bombardon" for the first time in the former opera. Massenet sent a congratulatory telegram to Director Jahn, of the opera to-day, on the occasion of the fiftieth performance of "Manon." The distinguished composer regrets being unable to be personally present on this evening, being detained in Paris on account of the première of Delibes' opera "Kassya."

The second concert of the Wiener Männergesang Verein took place last Sunday, March 12, when the following program was presented:

Der Frühling ist ein starker Held.....Esser
Jung Sigurd.....Schwalm
Die Lotus blume.....Schumann
Die Holsten in der Hamme (new MS.).....Goldmark
Piano concerto, A major.....Liszt
Miss Ella Pancera.

Das Grab im Busento (new).....Gernsheim
Songs—

"Komm, wir wandeln im Mondschein".....Cornelius
"Was bin ich aufgewacht".....Massenet
"Ich wollt ich wär ein Schmetterling".....Mandl
Fritz Schrödter.

"Chor der Kreuzfahrer" (new).....Pembaur

The chorus, under Professor Edward Kramer's able direction, did splendid work and added another to their long list of successes. This concert was the 55th public performance of this organization.

Miss Ella Pancera, the well-known pianist, made the hit of the concert, and was awarded an ovation. Her playing of the Liszt concerto was a masterpiece of technical

skill and resulted in an encore, to which she responded with Glinka-Balarikeff's Romance, charmingly played. Miss Pancera gives a recitation Tuesday next, to which I shall return in my next letter. Schrödter, the tenor, sang delightfully, being accompanied by Sigmund Grünfeld, the pianist.

The chorus on this occasion was assisted by the Philharmonic Orchestra, which accompanied most of the work.

Eugen Gura, the great baritone and Löwe singer, gave his first song recitation Monday, March 13, when he was assisted by Miss Mizzi Much, violinist, and Dr. Hans Paumgartner, pianist. Gura's selections were:

"Der Wirthin Töchterlein".....Löwe
"Erlkönig".....Schubert
"Im Freien".....Schubert
"Lied eines Schiffers an die Dioskuren".....Schubert
"An Schwager Kronos".....Schubert
"Waldeandacht".....Schubert
"Greisengesang".....Schubert
"Prometheus".....Schubert
"Prinz Eugen".....Löwe
"Archibald Douglas".....Löwe

Gura sang with his accustomed artistic finish and delighted the audience by his masterly delivery of a beautiful selection of songs and ballads. Dr. Paumgartner accompanied the singer with the greatest care and precision. The Rosé Quartet gave their last soirée this season before a very large audience on Tuesday evening, March 14, when the following program was carried out:

Quartet, B flat major.....Brahms
Piano quartet, C minor.....Götz
Piano: Alfred Grünfeld.

Quartet, G minor.....Volkmann

Grünfeld played the piano part in Götz' quartet with great brilliancy and met with his usual success, being recalled endless times at the finish of the performance.

The Hellmesberger Quartet has been on tour lately and playing in Algiers and Egypt, giving a soirée at Shepherd's Hotel, in Cairo, where they had a large audience principally made up of English and American residents and travelers. Prof. Josef Hellmesberger is still very ill and confined to his rooms. The next concert of the quartet will take place Thursday, March 23, when Alfred Grünfeld will be the soloist.

Raoul Koczalski, the eight years old pianist, who played with such great success in Berlin recently, gave a recital on Thursday, March 16, with the following program:

Gavot, G minor.....Bach
Fantasie, D minor.....Mozart
Menuetto, B minor.....Schubert
Concerto, F minor.....Chopin
Larghetto. Vivace.
Balletmusik, from the opera "Feramors".....Rubinstein
"Ständchen".....Schubert-Liszt
Valse, D flat major.....Chopin
Nocturne, op. 45.....Koczalski
Gavot, op. 43.....Liszt
Hungarian Rhapsody, No. 12.....Liszt

The young boy was very ably assisted in the Chopin concerto by Josef Meyer, who played the second piano part.

Koczalski possesses a good technic for one so young, and has a very soft touch, playing with great feeling and natural musical instinct, qualifications which promise well for the boy's future career. The concert was under the management of Ignaz Kugel, who also superintends Koczalski's tour through Austria-Hungary.

Rubinstein's "Paradise Lost" was given last week by the "Singakademie," assisted by the Philharmonic Orchestra and Mrs. Bertha Gutmann, Gustav Walter and Reichenberg as soloists. The performance, which was conducted by the composer, was a very finished one, the singers acquitting themselves with great credit. The work itself was not enthusiastically received, although of course Rubinstein had a great ovation. After the concert a grand banquet was given in honor of the distinguished guest, which was a great success. Rubinstein made a short speech and numerous toasts were proposed. On the evening following a private concert in the Palais Tedesco was given, when the Quartet Rosé played Rubinstein's quartet, op. 17, and the great pianist sat down at the piano and played some of his own compositions. There were about 300 people

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D. LIESSEGANG, Asst. Musical Director

present, the tickets costing 20 florins, and the proceeds going toward a charitable object. Rubinstein was entertained and fêted in a most lavish manner during his week's stay in Vienna, numerous soirées and dinners being given in his honor.

Miss Verity, the contralto, who has been studying under Lucca for the past two years, leaves Vienna about the end of April to return to Cincinnati, where she expects to settle. Lucca foretells a great future for this talented young artist, and Miss Verity will no doubt soon be heard of in her native country, to which she returns with the very best wishes for her future welfare and success from her many friends on this side. Miss Verity will probably sing at the Columbian Exhibition in June.

The Winkler Quartet gave their last concert this season on Friday, March 17, when they played

Sextet, G major, op. 36..... Brahms
Variations, op. 121 (a), for piano, violin and 'cello..... Beethoven
Piano, Hugo Reinhold.

Octet, C major, op. 18..... Grädener

The Grädener octet was performed for the first time and made a very good impression. On the same evening César Thomson gave his third and last concert in the Grosse Musikvereinssaal, on which occasion he was assisted by Giorgio Franchetti, the pianist; Hedwig Salter, soprano, and Carl Frühling, accompanist. The program:

Violin concerto, first movement..... Leopold Damrosch
Er ist's..... Schumann
Soloists Lied..... Grieg
Miss Salter.

Violin concerto, E major, first movement..... Vieuxtemps
Bagatelle..... Beethoven
Nocturne, F sharp major..... Chopin
Les vagues..... Moszkowski
Mr. Franchetti.

Le trille du diable..... Tutini
Adagio..... Bruch
Polonaise, D major..... Wieniawski

The distinguished violinist was heard to great advantage, not only in the solos filled with technical difficulties but also in pieces like the Bruch adagio, where his grand, full tone and the lovely playing of the "cantilene" charmed the vast audience. There were no end of encores, as usual, and Mr. Alexander Rosé is to be congratulated upon the perfect and efficient way in which he managed all the concerts, which were completely sold out, many people being unable to obtain even standing room. Alice Barbi gave her second song recital Saturday, March 18, with the assistance of Georg Liebling, one of the well-known family of pianists. The next Philharmonic concert, with Frieda Scotta, the violinist, as soloist, comes off Sunday, March 19, of which more anon.

RUDOLPH KING.

Paderewski's Farewell to Brooklyn.—Paderewski will give his farewell recital in Brooklyn in the Academy of Music next Thursday afternoon, April 6.

Campanini's Concert.—Italo Campanini will give his annual concert on Sunday evening, April 9, in Lenox Lyceum. The first part of the program will be miscellaneous, with solos by the following artists: Miss Bertha Lincoln, Miss Lillian Riva, Miss Olive Fremstadt, Mrs. Salch, Miss Van Stosch, Mr. Clemente Bologna, Mr. Emil Fischer, and Mr. Campanini. The performance will conclude with a rendition of Mascagni's "Cavalleria Rusticana." The orchestra will be under the direction of Mr. Romualdo Sapio.

A Wagner Concert.—A grand Wagner concert is to be given by the Symphony Orchestra in Music Hall Friday evening for the benefit of the Italian mission of the Church of San Salvatore, of this city. Miss Felicia Kaschowska, Mrs. J. Middecke-Merckens and Mrs. Lena Luckstone-Myers will be heard as soloists, and the program includes the "Flying Dutchman" overture, "Sounds of the Forest," from "Siegfried," the "Ride of the Valkyries," the "Meistersinger" prelude, and the "Rhine Maiden's Song," among other notable excerpts.

The German Band Concerts.—Through the efforts of Mr. Henry Villard, the Imperial Infantry and Cavalry Band, composed of 100 artists selected from the bands of the German army, with the consent of the Emperor to visit the world's fair, has been secured for a series of concerts at Madison Square Garden from April 23 to 29, inclusive.

The band is under the management of Hermann Wolff, who managed the American tours of Rubinstein, young Hoffman, Sarasate, D'Albert and other foreign artists. New York is the only city in which the band will give performances on the way to and from the world's fair.

Paderewski to Play for Charity.—Paderewski's recital in Music Hall next Saturday afternoon promises to be perhaps the most interesting of the entertainments he has given in this city, and in many respects one of the notable musical events of the season. It is Paderewski's gift to charity, and the entire net proceeds of the entertainment will be divided among the Sunnyside Day Nursery, the United Relief Works of the Society for Ethical Culture, St. John's Guild and the Madison Avenue Depository and Exchange for Woman's Work. Paderewski's interest in benevolent work is large, and he will undoubtedly be heard at his best in his efforts for their furtherance. The recital will be at 2:30 P. M., and seats are now to be had at Schuberth's.



Death of John Huneke.—John Huneke, who died last Thursday in the seventy-sixth year of his age, was at one time quite an active participant in musical life in Philadelphia. His tastes were musical, and being the possessor of a particularly mellow baritone voice he often appeared in concert. His father was the organist of the old Dutch Catholic church in Philadelphia, at Sixth and Spruce streets Trinity Church, and also organist at St. Mary's Church, on Fourth street, and was a composer of limited range, his predilections being evidently in the direction of ecclesiastical music. Mr. Huneke was a member of the Philharmonic Society when it gave its concerts at Musical Fund Hall, under B. Carr Cross and Leopold Meignen. He was also the president of the defunct "Musical Union," which gave its concerts in the old Concert Hall on Chestnut street. Mr. Huneke was also an ardent collector of steel engravings, etchings and mezzotints, and left a very valuable collection, the largest private collection in fact in the country, with the exception of the Claghorn collection, which is now in the possession of Robert Garrett, of Baltimore.

Frederic Brandeis Complimented.—A Chicago paper of recent date has the following paragraph concerning Mr. Brandeis:

Mr. Emil Liebling will receive through this paragraph the first knowledge that Mr. Frederic Brandeis, the distinguished New York composer and pianist, has dedicated to him a charming romanza in D flat, just ready for publication by Breitkopf & Haertel. The writer had the good fortune to hear the beautiful composition played by Mr. Brandeis, at the residence of Mrs. Rivé-King, in New York, a few evenings ago, and therefore speaks with knowledge when he pronounces the work one of exceeding grace and beauty. Mr. Brandeis will visit Chicago during the coming summer, accompanied by his wife.

Mrs. Urso Accepts.—Mrs. Camilla Urso, of this city, has been appointed a member of the advisory council of the woman's branch of the world's congress auxiliary on music. She has accepted.

The Oratorio Society's Concert.—For the forthcoming production of Saint-Saëns' opera "Samson and Delilah," by the Oratorio Society on April 7 and 8, Mr. Walter Damrosch has engaged Miss Mary Louise Clary, of Louisville, Ky., for the part of "Delilah." She is now studying the part with Mr. Damrosch, who pronounces her to be the possessor of the most remarkably beautiful and powerful contralto voice he has ever heard. Mr. Agostino Montegriffo, who made such a success as Siegmund in the Orthopaedic Hospital concerts, will take the part of Samson. The other rôles will be sung by Mr. Ericsson F. Bushnell, basso, and Mr. George W. Fergusson, baritone. This work is having enormous success abroad, and the French publishers of "Samson and Delilah," having heard of the great success of its production by the Oratorio Society here last season, have become jealous of their rights, and lately notified the society that it would have to pay them a royalty of 1,200f. for each performance.

An Orange Organ Loft.—The quartet at the Hillside Presbyterian Church, Orange, N. J., for the year beginning May 1, will consist of Miss Irene Ray, soprano; Mrs. Griffin, contralto; Rowland Mix, tenor, and Percy H. Hall, at present solo bass at the Fifth Avenue (Dr. Hall's) Presbyterian Church, bass. The organist will be Miss Crommelin.

Paderewski Plays at Orange.—The piano recital by Paderewski in Orange Music Hall last evening, for the benefit of the Orange Orphan Home, netted about \$2,200. Mr. Paderewski gave his services free.

"Artists" or Mere Players.—Immigrant inspectors are required to investigate the musical ability of those foreign musicians now on their way to this country to take part at the world's fair. If Secretary Carlisle's latest ruling is to be rigidly enforced extra inspectors with musical knowledge of an unusually classic character will have to be appointed at the chief ports of entry.

Mr. Alexander Bremer, of No. 310 East Thirtieth street, New York, and president of the Musical Protective Union, has raised the issue. On March 7 Mr. Bremer wrote to Secretary Carlisle to secure a favorable construction of the Alien Contract Labor law against the importation of "cheap European talent engaged by unscrupulous and avaricious speculators and managers." All that is required to secure their admission is to designate them as artists.

Secretary Carlisle stated that he would require inspectors to see that the foreign musicians are really artists, as claimed. "I have no doubt," he said, "that the term 'artists' includes musicians who combine science and taste in the manual execution of their art. Whether they have attained to this standard of excellence is a question to be determined in the first instance by the inspection officers."

The operation of this ruling is awaited with much interest. Whether or not ordinary inspectors will be compelled to take a course in the theory of music or experts will be employed is not yet known. The day the European bands land and each member is put through his artistic paces is likely to be an exciting one at Castle Garden.—"Herald."

Pipers Would Be Paid.—The Societa Orchestrale Italiana has brought suit in the city court to recover \$847 from Chevalier Carlo Barsotti for services to him as president of the Italian executive committee on the Columbus celebration. They say they furnished music for the fair at the Lenox Lyceum from September 23 to October 1, and music again for the committee on October 9. The defendant says he had nothing to do with employing them.

Easter at the Brooklyn Tabernacle.—The following selections were given at Dr. Talmage's Brooklyn Tabernacle Easter Sunday, under the direction of Mr. Henry E. Browne, the organist:

Mrs. Lillian Blauvelt's solos—
"Rejoice Greatly" ("The Messiah").....Händel
"Ave Maria".....Luzzi
"With Verdure Clad" ("The Creation").....Haydn
Mr. Peter Ali's cornet solos—
Easter anthem.....Giorza
Easter solo.....Ali
Mr. Henry Eyre Browne's organ solos—
Fantasia for Easter.....Bendel
Symphony, "The Resurrection" (new).....Browne
"Hallelujah Chorus".....Händel

Nahan Franko Engages Soloists.—Mr. Nahan Franko, who is at present filling an engagement at the Lakewood Hotel, Lakewood, N. J., has engaged Mrs. Scalchi, the contralto, for a number of operatic entertainments to be given at the "Lakewood."

Among other prominent artists engaged are Campanini, Montegriffo and Miss Marcella Lindh. "Il Trovatore," will be given April 1, and "Faust," April 7, assisted by a large orchestra under the direction of Mr. Franko.

Mr. Carl's Recitals.—Friday, April 7, at 4 o'clock, is the day of Mr. Wm. C. Carl's first organ recital of the present series at the First Presbyterian Church, Fifth avenue and Twelfth street. The assisting soloists this week are Miss Kathrin Hilke, soprano, Mr. David G. Henderson, tenor, and Mr. Carl E. Dufft, baritone.

A Bach Anniversary.—The 206th anniversary of the birth of John Sebastian Bach was recently celebrated at the Minerva Institute, Ravenswood, Ill., by the performance of the following works by that master:

Concerto in C major, for two pianos,
Mr. G. Grube, Mrs. A. Ende.
Air for the G string,
Mr. A. Grube.
Fantasia in C minor,
Miss C. Ende.
Ave Maria, mezzo soprano.....Bach-Gounod
Mrs. E. Walter.
Violin obligato, Mr. A. Grube; piano, Mrs. A. Ende.
Sinfonia from Christmas oratorio,
Mrs. A. Ende, Miss C. Ende.
Prelude, E flat minor.....
Fugue, D major.....
Mr. G. Grube.
Concerto in C minor, for two pianos,
Mrs. A. Ende, Mr. G. Grube.

A Klausner Concert.—The younger pupils of the Klausner Music Institute, Milwaukee, were heard at a piano recital Saturday afternoon, March 25, when an interesting program of twenty-one numbers was artistically played.

An Opera Evening.—The pupils of the Metropolitan College of Music will give the third act of "Faust" and the fourth act of "Mignon" for the benefit of the scholarship fund at the Manhattan Club Theatre this evening.

Towers' Pupils Sing.—The vocal pupils of Mr. John Towers, of the Utica Conservatory, were heard at a private concert last Monday evening in an interesting, if lengthy, program of thirty-four numbers.

Otto Hackh Will Go to Europe.—Mr. Otto Hackh, through the efforts of his friends, has finally been enabled to acquire the means for his trip to Europe to regain his health. He will sail on Thursday of this week. May he fully gain his purpose.

An American Bayreuth?—The opinion advanced by Mr. Anton Seidl, in a recent interview in the New York "Post," serves to show how high a place is accorded to "The Mac-Kaye Spectatorium" production by this high authority.

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Mr. Seidl is quoted as saying: "Here (referring to 'The MacKaye Spectatorium') will be realized what Wagner dreamed of. Clouds, sunsets, storms and other phenomena of nature, which will be displayed in this production, will surpass anything ever witnessed at Bayreuth. For instance, the rainbow in 'Rheingold,' which at Bayreuth was a failure, will here be a marvel of scenic accomplishment." He expressed a belief that this enterprise would lead to a grand American Bayreuth festival which would be the delight and pride of the music loving people of the New World.

A Castellanos-Salazar Concert.—Messrs. Castellanos and Salazar will give a concert this evening in the ball room of the Hotel Brunswick, Twenty-seventh street and Fifth avenue. Mrs. Fursch-Madi will assist.

Indianapolis School of Music.—The pupils of the Indianapolis School of Music will be heard at a recital at Plymouth Church next Tuesday evening.

"The Spectre's Bride."—Dr. Dvorak's beautiful cantata "The Spectre's Bride," will be given by the Church Choral Society at Music Hall, Thursday evening, April 6. Miss Lillian Blauvelt, Mr. Jas. H. Ricketson and Geo. W. Ferguson are to be the soloists, and Dr. Dvorak has promised to conduct his "Husitzka" overture. The performance is for the benefit of the Hospital Saturday and Sunday Association.

In Aid of St. Francis Hospital.—A sacred concert will be given next Sunday evening at the Academy of Music in aid of St. Francis Hospital. Francis X. Diller will direct.

Musin at Charleston.—The Musin Concert Company recently played at Charleston, S. C., scoring one of the most pronounced hits of the season.

Miss Blauvelt will be the Spectre's Bride.—Miss Lillian Blauvelt will take Mrs. De Vere-Sapio's place at the performance of Dvorak's "Spectre's Bride" by the Church Choral Society at Music Hall to-morrow evening.

The Montreal Philharmonic Society.—The third concert of the Philharmonic Society was given March 16, Gounod's "Gallia" and Massenet's "Eve" being the principal compositions. Mrs. Anna Burch, Mr. Meyn and Mr. Fortier were the soloists. Mrs. Burch was warmly praised by the Montreal press for her keen appreciation of the composer's sentiment.

Fourth Liebbling Recital.—This is the program of the fourth Liebbling Popular Concert to be given in Kimball Hall, Chicago, on Friday evening:

Improvisata on Gluck's gavot for two pianos.....	Reinecke
Harrison M. Wild and Emil Liebbling.	
Piano solo, sonata, op. 7.....	Grieg
Allegro moderato.	
Andante.	
Alla Menuetto.	
Finale.	Emil Liebbling.
Vocal, from "Acis and Galatea".....	Händel
Recitative, "I Rage."	
Air, "Ruddier than the Cherry."	Mr. Bicknell Young.
Violin solo, Swedish Dances (new).....	Bruch
Mr. Theodore Spiering.	
Vocal, "The Pilgrim".....	Adams
Miss Hortense M. Paulsen.	
Piano solos—	
Gavot, op. 123, No. 1.....	Reinecke
"La Fileuse".....	Raff
Romance, op. 23.....	Gernsheim
Mazurka and nocturne.....	Chopin
"A la Hongroise".....	Liszt
Emil Liebbling.	
Vocal, "Heureux qui peut aimer".....	Maude Valerie White
Mr. Bicknell Young.	
Rondo in B minor, op. 70, for piano and violin.....	Schubert
Emil Liebbling and Theodore Spiering.	

The Damrosch Sunday Concert.—The Damrosch concert at Music Hall last Sunday evening was the last but one of this popular series. The following was the program:

Overture, "Oberon".....	Weber
Air.....	Miss Lillian Blauvelt
Theme and variations.....	Lalo
Two movements from concerto, for piano with orchestra,	
in G minor.....	Saint-Saëns
Allegro scherzando. Presto.	
Miss Jessie Shay.	
Air.....	Mr. I. Campanini
Andante.....	from suite for strings.....Bach
Gavot.....	
Air.....	Mr. G. Campanari
Selections from the "Barber of Seville".....	Rossini
Rosina.....	Miss Lillian Blauvelt
Count Almaviva.....	Mr. I. Campanini
Figaro, the Barber.....	Mr. G. Campanari
Overture.	
Cavatina, "Ecco ridente in cielo".....	Count Almaviva
Cavatina, "Largo al factotum".....	Figaro
Duet, "All' idea di quel metallo".....	Count Almaviva and Figaro
Cavatina, "Una voce poco fa".....	Rosina
Duet, "Dunque io son?".....	Rosina and Figaro

At the Mendelssohn Club House.—Mr. and Mrs. Gerrit Smith and Francis Fischer Powers will give an Easter concert at the Mendelssohn Club House on Fortieth street this evening.

Four Blind Boys.—Prof. M. H. Grist, an excellent musician, in charge of the department of music at the Jacksonville, Ill., Blind Institution, has prepared a series of quartets from the operas of "Martha," "Freischütz,"

"Lucia," "Rigoletto," &c., for four blind boys of that institution, who will play them daily at the world's fair. The quartet consists of a clarinet, cornet, euphonium and trombone. Mr. Grist could not use a string quartet for the purpose, on account of the large space in which the boys perform.

An Exhibition of the Janko Keyboard.—An exhibition of the Janko keyboard will be made in Chamber Music Hall to-morrow evening by the pupils of Mr. Walter Bradley Keeler. All the seats have been reserved.

The Ida Klein Concert.—An Easter concert was given at the Academy of Music Sunday evening by the Ida Klein Concert Company, comprising, in addition to Mrs. Klein, Mr. Valvalet, Miss Fields, Mr. Vivani, Mr. de Salazar and Mr. Stephens. The audience was large and well pleased.

Roeder's Te Deum.—Mr. Martin Roeder was in the city on Easter Sunday to attend the performance of his Te Deum (MS.) in D, dedicated to St. Mark's choir. The performance at St. Mark's Church, under the direction of William E. Mulligan, organist and choirmaster, proved to have been a most agreeable surprise to Mr. Roeder.

Some Recent Events at the Northwestern Conservatory.—Several interesting events have recently occurred at the Northwestern Conservatory of Music, at Minneapolis, chief among which were the fifth and sixth Historical Vocal Recitals given by Mr. Clarence A. Marshall, the director, on March 18, and April 1, Miss Butler and Mrs. Marshall. Last Monday evening the graduating exercises of Miss Gallager, of the piano department; Miss Tuttle, a vocal pupil, and Miss Houghton, of the elocution department, were held in Century Hall.

VOCALIST WANTS POSITION.—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.

Rudolf Gott.

THE front page of THE MUSICAL COURIER this week publishes the portrait of Rudolf Gott, a young American pianist, who was a pupil of Otto Bendix. Mr. Gott will play in this city as per announcement. All his studies were prosecuted in this country.

London Philharmonic.—The opening program of the eighty-first season of the Philharmonic Society was characterized by a somewhat dull level of respectability, varied only by the production of Dr. Hubert Parry's new "Hypatia" suite. This work is constructed out of the incidental music to the Haymarket drama, but the beauty of the "Hypatia" entracte and the vigor of the street scene can be as well appreciated in the concert room as at the theatre. The overture, too, is now given in its entirety, and as concert audiences are less talkative than theatrical, it can be listened to with greater ease. But the "Orestes" entracte and the march certainly lose by their transference from the stage to the concert room.—"Figaro."

Sacred Music.—A breeze of mysticism has passed over the French stage lately. After the "Noël," "Tobie" and "Sainte Cecile" of Mr. M. Bouchor, "La Passion," by Mr. E. Harancourt, "La Marche à l'Étoile" by Mr. Fragerolles, "Le Christ" by Mr. Ch. Grandmougin, and the "Sainte Geneviève de Paris" by Messrs. Blanc and Dauphin, come "Les Dames Sacrées" of Messrs. Armand Silvestre and Eugène Morand, which consist of a prologue; "The Dream of Fra Angelico," and ten short scenes, in which incidents from the New Testament are represented in the surroundings of the fourteenth and fifteenth centuries, as they were painted by Fra Angelico and his contemporaries. Mr. Gounod has written for this play, or rather series of plays, an orchestral prelude, an Ave Maria with chorus, choruses for the scenes on the Mount of Olives, and music descriptive of the Resurrection. The rest of the music is by Mr. Laurent Léon, the conductor at the Théâtre Français, under whom the work has been produced.

Child Labor in Concerts.—With reference to the performances of little Raoul Koczalski, the "Kreuzzeitung," has an article, bringing forward physical and psychical reasons why his public performances should be suppressed. The journal states "on absolutely reliable, uncontrovertible authority," that he has 1,000 pieces in his repertory. From February 7 to April 10, last year, that is within sixty-four days, the child gave in Hungary fifty-four concerts, often five or seven in succession, and in two places he played daily for ten consecutive days. From May 6 to June 1 (twenty-seven days) he played every day. Concerts at watering places were proposed, but he seems to have had some rest till September 1. For this season a series of 200 to 220 concerts was arranged, and he is now fulfilling these engagements in Germany, Scandinavia, England, France, &c. Last year a scheme for an American tournee was laid out, of seventy to a hundred concerts, to be followed immediately by a tournee in England. Down to the spring of 1892 the child had in three years and a half given 507 concerts.



A. Vandoeuvre.—The 'cellist Vandoeuvre and Mrs. Hedwig H. Wolfradt gave a concert in Berlin March 20, at which Miss Goetz-Lehmann appeared. Mr. Vandoeuvre, with the co-operation of Miss Goetz-Lehmann, opened the concert with the performance of Rubinstein's D major sonata (op. 18), and the 'cellist showed his mastery of his instrument, but he had the unfortunate idea of playing the last two movements of Mendelssohn's violin concerto on the 'cello with very bad effect.

A Humorous Concert.—A "Humorous Concert" was given a short time ago by the Pisa "Circolo Artistico" under the direction of Mrs. Roselli-Nissim, the well-known composer and pianist. The program consisted of eight numbers, of which seven were encores. An "Intermezzo grottesco," performed by Mrs. Roselli-Nissim's three sons dressed up as clowns, was repeated four times. A splendid orchestra, composed of ladies and gentlemen, all dressed in white, opened the concert with a "concerto ungherese," Mr. Tupino, the president of the society, conducting. A "Veneziana" and "Baccanale," composed by Mrs. Nissim, were sung by a young lady member of the "Circolo," under a mask. A piece called "Aurora," by Miceli, was much applauded, also his "Serenata," with mandoline and guitar accompaniment. A little piece, "The Hunter and the Mountaineer," was performed in costumes. A scene, "In the East," was beautifully gotten up, and the dancing was much admired. "Settimino classico" was executed by six strolling players, who playe a piece with spinet accompaniment, which seemed to have been written soon after the deluge. Menechetti's tarantelle "Piedigrotta," a four part song, accompanied by all the grotesque instruments familiar to the Neapolitans, concluded this most amusing concert.

"Columbia."—The new ballet, "Columbia" at the Berlin Theater Unter den Linden, has the Chicago Exposition Buildings as its background. The music is by Josef Bayer, of Vienna.

Julius Mannheimer.—A new two act opera "Das Wernerfest," music by Julius Mannheimer, well known by many orchestral works, has been accepted for the theatre at Breslau.

The Paris Trio.—The Paris Trio, consisting of Mr. and Mrs. Breitner and Mr. F. Ronchini, gave its last Berlin concert on the 24th at Bechstein Hall.

Sarasate.—The last of the Sarasate concerts for this season at Berlin took place March 25.

Louis Breitner.—A prelude composed by L. Breitner, one of the Paris Trio, as a vopsiel to a drama by Theuriet, was the novelty at the concert of Ernesto Consolo at the Berlin Singakademie on March 23. It had already been given at Lille and Paris with success.

Benefit Concert.—The net proceeds of the concert for a home for American and English governesses at Berlin amounted to 955 marks.

Gisele Staudigl.—Mrs. G. Staudigl has been engaged for the Dutch Music Festival at Arnheim, July 7 to 10.

"Viola."—An opera, "Viola," arranged by Richard Genée, from Shakespeare's "Twelfth Night," composed by A. Arensen, a young Hamburger studying in Italy, was produced at the City Theatre, Hamburg, March 16, and received

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much praise. Mrs. Bettaque doubled the parts of "Viola" and her brother; Miss Olitzka was the "Olivia," and Mr. Laurent the "Malvolio."

Conductor Jahn.—Opera Director Jahn, of Vienna, has declined the place of chief director at the Niederrheinische Musikfest at Dusseldorf, May 21 to 23.

Mr. F. C. Fairbanks.—A young American pianist, Mr. Frederick C. Fairbanks, lately gave a recital in the "European Hotel," Dresden, which concert, just as a previous one given by him in January, proved to be a great success for the artist. Mr. Fairbanks on both occasions most favorably introduced himself to the critical Dresden public, which received him very warmly. His highly developed technic, fire and artistic instincts made a very good impression on his hearers, who greatly admired his Liszt and Tausig numbers.—Berlin "American Register."

Dresden Historical Concert.—The program of Richard Buchmayer's concert covered the ground from 1538 to the present day. The names of the old gentlemen on the program were: William Bird, John Bull, Samuel Scheidt [1587-1654] (a beautiful composition, "Fortuna Cantilena Angelica"), Kuhnau, Couperin, Scarlatti, Rameau, &c. Among these a charming composition by Couperin deserves to be separately mentioned—an "Air de Vièle," the seventh movement in one of the "Ordres" which lately have been published. The copy of the sound of the vièle on a Bechstein grand is said to have had a wonderful effect.

Alfred Holmes.—A fragment of the "Jeanne d'Arc" of this composer was lately given at the Harcourt eclectic concerts in Paris. It had not been heard since 1870, when Gabrielle Krauss sang the title part. Holmes, although English by birth, lived and died in Paris.

Bayreuth.—The last report from Bayreuth is that the cycle of "Die Nibelungen" will be revised.

French Band at the World's Fair.—The French Government has decided that the band of the Garde Républicaine may go to Chicago to play at the world's fair.

Orders have been given by the Minister of War that the smallest details of all questions that might arise out of the band's participation in the world's fair should be carefully studied, so that any possible incident would be prepared for. The Government of the United States has undertaken to defray all the costs of the visit. It is almost certain that the band will not leave Paris till after the Fête Nationale, that is, about the end of July or the beginning of August. Such is the opinion of General Saussier, who is strongly in favor of the band's making a trip to America.

Dossert's Mass.—It is announced in a telegraphic dispatch from Rome, April 1, that the production of Dr. Frank G. Dossert's "Messe Solennelle," at St. Peter's, has been postponed on account of the inability of the sopranos of St. Peter's to sing high enough. All the choirs in Rome will be drawn upon for suitable voices for the production of the American composer's mass. The Pope had named Easter Sunday for the first public rendition of the work.

Bechstein Saal Concerts.—March 15, Ernst Jedliczka; 16, Max Pauer; 17, A. H. van Eweyk; 18 and 24, the Parisian Trio; 20, Wolfardt and Vandoeuvre; 21, Irene von Brennerberg.

E. F. Hyde.—Mr. E. Francis Hyde, president of the New York Philharmonic Society, has been elected a fellow of the London Philharmonic Society. We believe Mr. Hyde is the first American to be thus honored.

"Dom Chor."—The Royal "Dom Chor" celebrated its fiftieth anniversary by a concert in the Garrison Kirche, Berlin, on the 23d inst., when, among other numbers, was heard, Lotti's "Crucifixus" for eight voices, one of the most powerful works of the ancient Italian school.

Alboni.—The sixty-seventh birthday of Alboni was lately celebrated at that great artist's house. She displayed in her singing the magnificent voice and superb talent that time dare not touch. Other artists present were Mesdames Krauss and Rose Caron and Conneau and two amateurs, Mrs. Kinen and Baroness Popper. The other sex was represented by the young tenor, David, Plançon and Diemer, with his pupil, Pierret. The chief numbers were the trio from "Il Matrimonio Segreto," by Mesdames Alboni, Conneau and Marimon, and the quartet from "Rigoletto," by Mesdames Alboni and Krauss, and Messrs. David and Plançon.

Wyman.—Mrs. Wyman, a pupil of Mrs. Marchesi, will make her début at Lyons in "Dafila" in April.

Clotilde Kleeberg.—This admirable pianist played March 2 at Neuchâtel; 6, Lyons; 8, Geneva, and 11, Bordeaux. In April she will give a series of recitals in Paris, and will perform the new "Poemes Sylvestres," which Theodore Dubois has composed for her.

Obituary.—The death is announced of Disma Fumagalli, the well-known professor of the piano at the Conservatory of Milan, aged sixty-six years. Also the last of the true Neapolitan buffos, Pasquale Savoja, aged eighty.

Verdi and Mazzini.—In the year of agitations, 1848, Verdi addressed to Mazzini a letter respecting a hymn which he had composed for the revolution. "Paris, 18th

October, 1848. Dear Mr. Mazzini—I send you the hymn, which, late as it is, I hope will be in time. I have tried to be as popular and easy as possible. Do with it what you like, and burn it if you choose. If, however, you do publish it, get the author of the words to make some changes." After indicating these, he concludes, "May this hymn, blended with the music of the cannon, be soon heard chanted in the plains of Lombardy." Where is the hymn now? Was it ever published?

Maurel.—The baritone Maurel is still irreconcilable to all things German. He has announced to an astonished world that he will not take part in the State performance of "Falstaff," in Rome, in honor of the Emperor and Empress of Germany. The trouble about this ebullition of Chauvinism is that the idea of such a performance has been long abandoned, and that in any case Maurel would not have been asked to participate. This is quite in line with his late declaration in Paris that he would not accompany the La Scala Company to Berlin.

A New "Sacred Drama."—A new passion play has been produced at the Paris Vaudeville. "Fra Angelico" in his convent is painting a large picture. He falls asleep over his work from weariness, and while he dreams angels complete the sacred figures, and the story of the passion passes before the spectator to the sound of low music. Gounod has kept this music strictly as an accompaniment. The scenes are effective, the costumes of the renaissance period.

Hugo Kaun.—The novelty of the second chamber music concert of Professors Kruse, Markees, Müller and Dechert was a quartet in F sharp minor by Hugo Kaun, the composer of the symphonic poem "Vineta," for some years a resident in this country, who in 1891 conducted at the musical festival, Milwaukee.

A Musical Calligrapher.—A musician whose talents must be wasted on any other instrument than a piccolo has sent to the Chicago exposition a postal card on which he has written twenty-one pieces of music, namely seventeen national hymns and four orchestral compositions.

Gomez.—"Gomez goes to Chicago as a member of the Brazilian Commission and chief director of this section of music at the exposition. 'Il Guarany' will be represented, with the author conducting. At the first performance the public will be admitted gratis." (Il Trovatore.)

Scovel.—The tenor Scovel, better known as the Chevalier Scovello, has taken up his abode in Florence.

Dvorak.—According to the London "Figaro," Dvorak's Mass in D, produced for the first time at the London Crystal Palace, is a work written for a village celebration, and therefore it is less intricate than either the "Stabat Mater" or the "Requiem." It is a curious mixture of conventionality and originality, the "Credo" being, indeed, decidedly out of the common, although the best number is the "Agnus Dei," with which the work concludes.

Gabrielle Ferrari.—According to "Le Menestrel," Mrs. Gabrielle Ferrari has been invited to allow her works to be given at Chicago, along with those of Mesdames Augusta Holmes, De Grandval, Chaminade, Carissan, &c.

Sullivan.—Sir Arthur Sullivan has not completed his new opera for the London Savoy Theatre, but has returned to England from the Riviera to work at it steadily.

Ethel Armstrong Concert Company.—This combination takes its name from a little girl violinist, Ethel Armstrong, aged ten, who has been touring Ontario with her teacher, Mr. O. F. Telgmann, director of the Conservatory of Music, Kingston, Ont., Miss Mabel de Geer, soprano, and Miss Alida V. Jackson, reader. Our Toronto correspondent, speaking as to the appearance of the company in that city, writes: "The concert given by the Ethel Armstrong Concert Company on March 24 was an effort of which the musical director, Mr. Telgmann, and the artists associated with him, may be genuinely proud. The child, Ethel Armstrong, is not to be classed with the vulgar army of misnamed 'phenomena.' But she is endowed with true musical instinct; she has been a conscientious student, and her playing shows extraordinary merit for one so young. Her tone is pure and remarkably large, and the delicacy and facility of her technic at once command attention. It is sincerely to be hoped that the parents of Ethel Armstrong will see that the success of her musical maturity is dependent upon unceasing work. Her present teacher, Mr. Telgmann, is a most able one and the future of the little girl will be safe in his hands. In the concert under notice Ethel Armstrong's numbers, including encores, were: A fantasia by Alard, Leonard's 'Souvenir de Haydn,' a berceuse by Hoffman, Musin's 'Mazurka de Concert,' the 'Carnival of Venice,' and Wieniawski's 'Polish Dances.' She also, with Mr. Telgmann, played De Seve's 'Angel's Lullaby' for two violins."

Alice Mandelick's Musical.—Miss Alice Mandelick will give a musical the Savoy Hotel, Fifth avenue and Fifty-ninth street, on Friday evening of this week, which promises to be a brilliant affair socially and musically. The assisting artists will be Miss Jeanette McClanahan, Wm. H. Rieger, Graham Reed, Lettie Bhune-Sterne, Raphael Diaz Albertini, and Florence Manchester and Eddie Linder, accompanists.



The Ceruelos Concert.—Mr. Amelio Ceruelos gave a concert at Steinway Hall Tuesday evening of last week, assisted by some of his pupils and the Princess Dolgorouky, a Russian violin player. Three vocal soloists were announced, but failed to appear, and other attractions were secured, which, if somewhat out of place in a concert, were at least interesting. Mr. Ceruelos has an extremely brilliant technic, and his selections served to display it to the best advantage. They included Liszt's Spanish rhapsody, Chopin's polonaise in A flat, and two of his own compositions, an étude and a berceuse. Of his pupils, Miss Baumeister made the most pronounced success, and for her years she shows decided ability. The other pupils, Miss De Mena and Miss Lieber, both gave satisfactory performances. The Princess Dolgorouky, it will be remembered, made her appearance in this city last spring with much flourish of trumpets. She is now playing at a wax works exhibition, and the trumpets have long been silenced. Her tone is coarse and her left hand work awkward and uncertain. She gave the Vieuxtemps transcription brilliantly, and as she amused the audience she received two encores.

The Spectatorium.

CHICAGO, April 1.

THE largest theatre in the world is being constructed at the north end of the world's fair grounds, in which will be given an elaborate representation of Columbus' voyage of discovery. Nearly 300,000 square feet of ground are covered by the main and accessory buildings. The principal structure is called the Spectatorium. Its dome reaches to an altitude of 270 feet. The rear wall is a semicircle with a perimeter of 600 feet and a height of 170 feet.

From the proscenium arch to this rear wall the stage has a depth of 180 feet, and the proscenium opening is 150 by 70 feet. A man sitting in the last row of seats in the auditorium will have to look through 400 feet of space before his vision will strike the first object on the stage.

In this immense building will be depicted the story of Columbus, idealized to a great extent, but following history in the sequence of events. The enterprise is the invention of Steele Mackay. It is backed by a company, among whose stockholders are Lyman J. Gage, Murry Nelson, Benjamin Butterworth, Franklin H. Head, Edson Keith, John Cudahy, R. C. McClurg, Charles L. Hutchinson, F. W. Peck and 100 other well-known and responsible business men of this city.

The walls of the buildings are up and work is being pushed as rapidly as possible. In addition to the main building will be a roof garden overlooking the fair grounds, two large restaurants, and a pavilion in which there is a café.

In the representation there will be four acts, comprising scenes which typify the opposition raised against Columbus' project of sailing, his negotiations with the Spanish throne, his enlistment of the sympathies of Queen Isabella, the departure of his fleet from the port of Palos, the incidents of the voyage, including the calm of the tropic seas and the superstitions of the sailors; the storm at sea and the mutiny of the terror-stricken sailors, and finally the discovery of the new land and the planting of the Spanish standard in its sands. This admits of a succession of splendid scenes, some "set," while others are panoramic.

Each scene may, and generally does extend over an entire day, so that the various effects of light and shade that come with each day may be utilized. The action of the spectacle is interpreted by means of music, which will consist of an orchestra of 100, conducted by Anton Seidl, and a chorus. Three kinds of music will be employed. First, the symphonic, which follows all the cosmic changes of the scene and all the dramatic action of the story, interpreting the sentimental mood and the meaning of each change. Second, the incidental music, illustrating with

New York German Conservatory of Music,
5 & 7 West 42d St., near Fifth Ave., New York.

THE LEADING SCHOOL.

Among the faculty are: S. B. Mills, Minor C. Baldwin, M. D., Jul. E. Meyer, V. A. Benham, L. G. Parma, F. Tamburello, L. Ricca, S. Herzog, J. Niedzielski, E. Scharwenka, &c. SEND FOR CATALOGUE.

The piece is emphatically a spectacle. There will be no speaking parts. The aim is to arrive at as close a reproduction of all the subtle changes of nature as modern mechanism can attain. Power sufficient to produce light equal to 300,000 candle power is necessary, and all the mechanism by which this light is managed and arranged is entirely new in every way. In the presentation of the scenic picture, the mechanism working simultaneously will require force equal to about 1,600 horse power. For running the cyclone machinery alone it is necessary to use 400 horse power, and the generation of the immense currents and waves requires about as much more.—“Times.”

"THE Alphabetic System of Musical Notation," invented by Karl G. Bergstrom, is a system which simplifies the reading of music to such an extent that it brings it within the understanding of all. It is a system based on the alphabet, as its name implies; instead of notes

Music Teachers' Society.—The general meeting of the Music Teachers' Society, held in Berlin in November and adjourned, owing to the treasurer's illness, till February, re-elected Otto Eichberg as president, as well as

Henry Schoenefeld was born in Milwaukee, October 4, 1857, the son of Frederick Schoenefeld, an active, well-known musician of that city. The young Henry Schoenefeld began his musical career at the early age of seven years, receiving his first tuition from his father. At the age of ten his brother Theodore, a pupil of the Royal High School of Music, at Berlin, took him in charge. Henry

At seventeen he went to Leipsic, Germany, to continue his musical studies under Carl Reinecke, Dr. Papperitz, Professor Coccius, &c. Among his compositions at this time were an allegretto scherzando for three violins and viola and a requiem for chorus, orchestra and organ in honor of King Albert and Queen Carola of Saxony. This work was selected from among a large number of competitors. Both were played with great success at the Gewandhaus, young Schoenefeld conducting his works. After

graduating with honors at Leipsic in 1878 he went to Weimar and put himself under the tuition and guidance of the great song writer, Edward Lassen, who initiated him into the more modern school, which was then at the beginning of its popularity. Wagner was just coming into vogue, and he witnessed the first performances of the great master's music dramas. As teacher Mr. Schoenfeld occupies an excellent position in Chicago, and as musical director of the Germania Maennerchor he is winning honors. At most of their concerts he appears in the triple rôle of pianist, composer and conductor. He is at present hard at work on several important compositions for orchestra.

Mr. Phippen is a teacher of the piano in Boston, where he has been for several years. He was a pupil of B. J. Lang in playing, and was mostly self taught in composition. He began to write as soon as he had learned the notes, and tried his hand at a great variety of styles, large and small. The only other long work of his which has had a public hearing has been a sonata, for piano and violin.

Mr. Bullard wrote music ever since he was twelve years old. He was educated as a chemist, and practiced successfully for two years, but had always a great desire to devote his life to composition. He found it possible to go abroad in 1888, and entered the classes of Rheinberger, in Munich. He had compositions performed with gratifying success each year of his stay there, and was with Rheinberger three and a half years. He studied opera and the drama in Paris and oratorio in London, and returned to Boston in April of 1892, and is at present teacher of the theory of music and the organ there.

His work up to the present time (op. 1 to 19) includes a symphony in D minor, the suite in G minor played on Thursday, and a setting of the Eighth Psalm for full orchestra, chorus and soprano (solo) performed at Munich in 1891.

Horatio William Parker was born in Auburndale, Mass., September 15, 1863. His father was Charles Edward Parker, an architect, and his mother, Isabella Graham Parker, was the daughter of the Rev. John Jennings, of Worcester, Mass., and late of Newton. He was a quiet, home loving boy, with great fondness for natural history.

At the age of fourteen he began suddenly to show great interest in music, and from that time his studies were unremitting. His mother was at that time organist of Grace Church, Newton, and he had an opportunity to learn the organ under her instruction, and although he had no other teacher his industry and talent were so great that when he went to Munich, at the age of eighteen, Professor Rheinberger pronounced his organ technic perfect. Before going abroad he had studied piano and composition successively with Mr. Emery, Mr. Apthorp, Mr. John Orth and Mr. G. W. Chadwick. He spent three years in the Royal Music School in Munich, and received very favorable notices of his works which were given there, the most prominent of which was "King Trojan," a ballad for chorus, solos and orchestra. Returning to America in 1885 he accepted a position in St. Paul's School, Garden City, L. I. Soon afterward he was appointed organist and choirmaster at St. Andrew's Church in Harlem, and for the last five years he has been in the same position at the Church of the Holy Trinity, Madison avenue and Forty-second street, New York. He has just been appointed organist of Trinity Church, Boston.

There could be no doubt as to the superiority of Mr. Parker's work, although it came when the audience was a trifle tired. Mr. Schoenfeld's symphony, or rather symphonic suite, was too long and lacked variety in treatment, orchestration and general rhythmical handling. With echoes of Raff and Wagner in the first two movements, it might nevertheless be vastly improved if the pruning knife were liberally applied. The last movement smacks of Meyerbeer and is, to say the least, not organically united with the preceding movements. This, too, despite the reappearance of the initial subject of the work. Mr. Schoenfeld, it seems, was more spontaneous in his suite which Theodore Thomas played in Detroit in the M. T. N. A. meeting, 1890. Nevertheless Mr. Schoenfeld shows ability and sound scholarship.

The piano concerto of Mr. Phippen sounded very much better as we heard it from Mr. Joseffy's hand. On this occasion the composer was handicapped by the pianist. The work itself is quite commendable, the second movement in particular containing a very good theme and the instrumentation being excellent. The cadenza in the first movement has no *raison d'être*, and the last movement is slightly trivial.

The string suite by Mr. Bullard is too long, smells too much of the lamp and is lacking in variety. The composer repeats himself. The funeral march was spun out to almost an interminable length. The variations were quite clever, including the hastily abandoned fugue.

Mr. Parker's cantata, "The Dream King and His Love," is altogether a charming individual work. It was extremely well sung by the fresh voices of the Conservatory, and Mr. Parker conducted his forces with vigor and authority.

President Jeannette M. Thurber should feel gratified at this first laureates' concert. With her usual energy she declares that next season the concours will be still more noteworthy.



A FEW more choir transformations ;—don't shoot !

Miss Jennie M. Clerihew, the present soprano of the Central Congregational Church, Brooklyn, has accepted a fine offer from the Brick Presbyterian Church, Rochester, where she will hereafter reside. Rochester's gain is an emphatic loss to Brooklyn, New York and Jersey City, where Miss Clerihew's fine voice has frequently been heard.

The good people of the First Baptist Church, Boulevard and Seventy-ninth street, are rapidly and bravely getting the better of their musical perplexities. For organist they have chosen Lucien G. Chaffin ;—just the man for the place. Mr. Chaffin is a happy compound of the musician, scholar, wit, gentleman and journalist. He has not played an organ regularly in church for several years ; but—can a duck swim ? Miss Viola Pratt is slated for contralto. The music committee deserve warm commendation for their prompt and efficient work.

Harry F. Connor, tenor, will depart from the Fourteenth Street Presbyterian Church, and start afresh at the First Methodist, Yonkers, at a much more lucrative salary. Harry's voice has developed wonderfully of late under the care and instruction of his teacher, Purdon Robinson.

Harry Thomas, though a small, modest man, appears to be growing rapidly in popularity as a tenor. From Holy Trinity, Madison avenue and Forty-second street, he will journey to the Central Presbyterian Church, in West Fifty-seventh street, where he will succeed Charles A. Rice, and where his salary, so a little bird tells me, will be \$800. Good for Harry !

Tenors, always rare birds, are scarcer in Gotham this season than ever before. While the soprano and contralto, to say nothing of the bass, positions have been filled with surprising speed, until there are only four or five vacancies of each kind remaining, there are still fully fifteen churches in New York and Brooklyn looking for a good, acceptable tenor. Of course, there are tenors and tenors ; but some of these churches have determined to engage no tenor until a real, genuine one comes along. The voices of consumptive eunuchs will not suit them, neither will the young man who stands on tiptoe and ties his throat into a double bow knot, nor the so-called tenor robusto, whose voice originates in his boots and develops to its full proportions in his stomach. So, ye tenors, now is your golden opportunity ! Be up and doing, show the music committee that you are made of the right stuff, and sing for all you are worth !

Our much esteemed friend, Smith N. Penfield, reached the age of fifty-six years yesterday. If he did not receive a shipload of presents, it was not because his many friends have ceased to admire him for his musical knowledge, genial nature, outspoken frankness and sterling manhood. May he live yet many happy years, an example of artistic faithfulness and a blessing to the community !

Mary Knight Wood, whose songs are always delicious, will celebrate next Friday the anniversary of her birth. Never mind about the exact number of years, the number is by no means large ! Crocodiles and alligators will be summoned to the feast, for she is spending the winter on the Nile.

Dr. and Mrs. Emlen Lewis have invited me to be present at the marriage of their daughter, Hattie Sisson, to Mr. Walter Raymond, Wednesday evening, April 5, at the First Unitarian Church, Harvard square, Cambridge, Mass. Some time ago in this column I alluded to the engagement of these happy people ; so I need only say now that Miss Lewis used to be Fred Schilling's soprano in Morristown, N. J., and that Mr. Raymond is of Raymond Excursion fame. A reception will be held by Mr. and Mrs. Raymond on Tuesday evening, April 18, at the Brown Palace Hotel, Denver, Col., and they will be "at home" after May 15 at 398 Broadway, Cambridge, Mass. May unalloyed happiness be theirs !

At the Smith-Powers Lenten Afternoon last Wednesday two of the numbers were by American composers. The Andante from a Trio for piano, violin and 'cello, by Henry Holden Huss, was played to perfection by Mr. Huss and Messrs. Dannreuther and Schenck ; and Otto K. Schill performed his own Romanze in E major, for viola, accompanied by Dr. Gerrit Smith. Both works are exceedingly meritorious. The American composer is alive and kicking ; and, in spite of unnumbered discouragements, he'll get there yet, and before long too !

Mrs. Mary B. Hughes, soprano, Miss Johanna Bach, con-

tralto, and Albert G. Thies, tenor, will be among the soloists at the grand annual sacred concert in aid of St. Francis Hospital, at the Academy of Music next Sunday evening. The Maennerchor Eichenkranz will assist, together with a grand orchestra and Diller's Cornet Octet, under the direction of Francis X. Diller. Don't let this concert keep you away from church ; but if you are not going to church anyway it will pay you well to take in this particular concert, and you will have the satisfaction of knowing that you have added your little dollar to a worthy charity.

That was a very fine benefit concert by the Brooklyn Amateur Musical Club, Harry Rowe Shelley conductor, at the Art Association rooms on Saturday evening, March 25. The names of the assisting artists are enough to show the high character of the entertainment. Here they are : Miss Alice M. Breen, soprano ; Miss Katharine Linn, pianist ; Francis Fischer Powers, baritone, and Miss Marie Sarles accompanist.

A charming feature of the evening service last Sunday at the Church of the Holy Communion was the singing by Mrs. Gertude Luther of Whitney Coombs' beautiful song, "The Heavenly Message," the words of which were written by Frederick E. Weatherly. Mr. Coombs composed it for Scheide mantel, of the Dresden Opera, and rearranged it for soprano solo and chorus. It is a meritorious song, and has won for the composer a wide and lustrous reputation.

Did you know that Miss Lizzie Webb Cary is in town ? I thought not. She has had a grand time abroad and is looking well and handsome. For many years she was the solo soprano of the Church of the Incarnation, and won high favor as a concert and oratorio singer. Miss Cary spent last winter in Florence, Italy, studying earnestly and faithfully, and feels that she gained much as a vocalist while there. The direct cause of her return to the United States at this time is an engagement to sing in May at a festival in Massachusetts.

A beautiful feature of last Sunday morning's service at the Church of the Holy Trinity, Harlem, was the playing of the Brahms' String Quartet, a new organization led by Otto Langey, 'cellist. The attacks were precise, the shading delicate, and their work altogether refined and sympathetic.

William C. Carl's quartet at the First Presbyterian Church, comprising Miss Kate Percy Douglas, Mrs. H. H. Sawyer, David G. Henderson and William I. Richardson, sung for H. H. Dunklee at the Roseville, N. J., Presbyterian Church, last Sunday evening, repeating the Easter music performed at the morning service in New York.

Music has been a chief characteristic of Easter's celebration from time immemorial. As far back as the days of the Teutonic festival of the Goddess Ostara the people gave themselves up to enjoyment, so that the day was called Dominica Gaudii, the Sunday of Joy. They danced, indulged in popular sports, and listened to the primitive music of those times with perhaps more pleasure and solid satisfaction than the average ear to-day receives from the intricate harmonies of Wagner. The music evidently had a good effect upon them, too, for we read that it became the favorite time for performing the rite of baptism ; the courts of justice were closed, alms were dispensed to the poor and needy, and slaves received their freedom. Furthermore, and best of all, the people saluted one another with the Easter kiss and the exclamation, "Surrexit !" He is risen : to which the reply was "Vere surrexit !" He is risen indeed.

Easter has long divided the honors with Christmas in the matter of elaborate church music ; indeed, during the past decade of years she has usually outstripped her elder sister, at least in this city. Naturally this should be so, for Christmas is not immediately preceded, like Easter, by a long period of solemnity, during which church music must of necessity be doleful, funereal and in a minor key. Easter music gains in beauty and brilliancy by this marked contrast, and, for the same reason, composers generally write more elaborately and more feelingly for Easter than for Christmas.

The preparation of Easter music has long been a matter of friendly emulation among the organists and choir directors of Gotham. Each wants his choir to get the credit of performing the best program in the best style. Hence, in many instances, additional singers are hired to swell the volume of sound ; prominent vocalists, who are not attached to any particular choir, are sought out and secured at a high figure, and instrumentalists, sometimes an entire orchestra, are engaged. By these means many truly grand effects are produced, and the only regret is that a person cannot be in two or more churches at the same time, so as to get the benefit of all this magnificent music. The Roman Catholic and Episcopal churches pay the most attention to the selection and performance of Easter music ; even as their ordinary services are usually more musical than are those of any other faith. Let it not be supposed, however, that churches of other creeds ignore the exquisite music of Easter Day. The Baptists, Presbyterians, Methodists, Dutch Reformed and others all go out of their accustomed way to recognize the festival ; but, of course, their programs scarcely compare with those of the two churches first named. A glance at the many orders of exercise for last Sunday is sufficient to warrant the statement that this

Easter's music surpassed any former record in selection, variety and quantity.

In addition to the regular choir at the Church of the Holy Communion there is a Lenten choir, composed entirely of women, which has done very valuable work at the many services held during the past few weeks. There is a tradition in the parish that after the Gloria Tibi on Palm Sunday the organ shall not be heard again until it peals forth at the Easter matins. The fact that this Lenten choir furnished all the music for a score of services without the aid of any musical instrument, goes to prove that it is an organization made up of rare material. Mrs. Ed. Connor, the indefatigable leader, is never wrong in her pitch or tempo, and has the ability to make all the voices assimilate with her own without making hers prominent. One of the highest compliments that could be paid any choir was paid to this body of Lenten volunteers recently by a professional, who said that it sounded like one big voice. Mrs. Connor was aided largely in her work by Sister Alethea, of the Holy Communion, and the conscientious earnestness of her associates, Mrs. Fred. Link, Mrs. Ely, Mrs. Deering, Mrs. Rhinehart, Miss Saidie McCurdy, the Misses Elliot, Miss Creveling, Miss Ethel Connor, Miss Silleck, the Misses Spence, Miss Lowrie, Miss Barnard, Miss Abbott, Miss Medina, Miss Post, Miss Ethel Young and others.

Don't fail to take in the first performance in New York of Dvorák's "Spectre's Bride" to-morrow evening. I wrote about it last week, but must again call my readers' attention to this important event. Boxes at Mrs. Richard Irvin's, 12 West Thirty-sixth street; tickets at Novello's.

So Mrs. Clementine De Vere-Sapio has a cute little daughter, born last Thursday morning! Well, well! congratulations and best wishes are certainly in order. The entire musical world is interested in such news as this. Mrs. Albertini sung last Sunday at Dr. Paxton's in place of Mrs. Sapio.

ADDISON F. ANDREWS.

Music in Boston.

BOSTON, April 2, 1893.

THE last concert by the Kneisel Quartet this season was given the 27th ult. in Chickering Hall. The program was as follows:

Quartet, D major, op. 64, No. 5.....Haydn
Sonata Tragica, for piano (first time).....MacDowell
Quartet, A major, op. 41, No. 2.....Schumann

The pianist was Mr. E. A. MacDowell.

The sonata provoked loud discussion. Some think it bombastic, affected and an inducer to gaping. Others think it a strong, original and exciting work. All agree that it was well played.

There are amateurs here who were in the habit of regarding Mr. MacDowell as a stray colt, kicking up his heels and sniffing the air as he pranced at will in the unfenced region of romanticism. They were willing to admit the grace and the strength of the animal, but they would fain pen him, that they might examine him knowingly, stroke him, thump him, look down his throat for a proper understanding and appreciation of him. Now that Mr. MacDowell has written a sonata, these amateurs stand close to the pen, the colt is within reach. For they know the district school rules for the construction of a fugue, even if do not exactly understand the worth of the material in the builder's hands. According to these amateurs, this "Sonata Tragica" is the finest of the works of this composer; but the highest praise they give is this: "Now, this music is intelligible." Why is it "intelligible" to them? Because forsooth they are prepared for certain things, they expect certain things, and by the laws of the sonata their expectations are gratified, yes, glutted. The obedience of the composer is then a tribute to their knowledge. But when Mr. MacDowell indulges himself in a symphonic poem or a piece of pure fantasy, these same amateurs are left to their own imagination for enjoyment. They feel the ground slipping away, or it is as though they had one foot in the shivering sands and already felt helpless.

Mr. MacDowell calls his sonata "tragic." He gives no text. The hearer may weave his own thoughts as he pleases. The first movement seems to me the most noble and beautiful of the four. The themes are strongly contrasted, and the second motive is a thing of exquisite fancy, very characteristic of the composer. The close of this movement is effective. The third movement seems to me large and impressive, full of Elizabethan tragedy. But I declare frankly that I now see no reason for the existence of the second and the fourth movements. I do not deny the possibility that there are strong passages therein, but to me the movements are without suggestion. Repeated hearings would very likely change these unfavorable impressions, but after one performance the only remembrance is a mighty straining of the composer with little result.

It is perhaps needless to say that the playing of the quartet was admirable from beginning to end. Mr. Kneisel had intended to bring out the new work of d'Albert in manuscript, but he has been far from well, and he had not the strength for the necessary rehearsals.

The Fadette Ladies' Orchestra gave a concert in Chickering Hall the 28th ult. It is a singular feature of Ameri-

can sentimentalism, and we find this also in England, that the female musician, whether she plays the piano, banjo or tuba, or sings Brahms or Braham, is never a woman, girl, maiden, wife, widow, spinster, relict, dame, goody, gammer, lass, damsel, nymph, but always a lady. This speaks well for our civilization.

The Fadette Orchestra is thus composed: two first violins, two second, one viola, one 'cello, one doublebass, one flute, two clarinets, two cornets, one trombone, one drummer, a pianist. Miss Carrie B. Nichols is the concert-master, and her attack is virile and incisive. The program was as follows:

March from "Leonore," symphony.....Raff
Overture to "The Merry Wives of Windsor".....Nicolai
Schlummerlied from "Serenade for Strings".....Hoffman
Menuet.....Edith Sweepstone
String Orchestra
Finale from symphony in C Dur, No. VII.....Haydn
Hungarian Fantasia.....Brahms-Moses

And what, pray, was the nature of the performance? Wild horses could not drag from me one disagreeable word. Criticism is disarmed when beauty gives the treasures of her lungs to a trombone and grace applies red and pouting lips to a clarinet.

It is a pleasure, however, to observe women, old or young, venting musical enthusiasm on other instruments than the piano. It may be said honestly that there was much to applaud in the performance as well as in the endeavor of this orchestra. If there were occasionally impure intonation, there was, on the other hand, a careful observance of nuances, as well as a display of general musical intelligence. And I take off my hat to the concert master. She led with the authority of a centurion. In olden days she might have been a captain of Amazons, not stage Amazons, with curious evolutions, but real Amazons, who obeyed their leader to the death.

Mr. and Mrs. Aptommas gave a harp and piano recital in Chickering Hall the 29th ult. I admire and honor the simple patriotism of Mr. Aptommas, the worthy descendant of Welsh bards. His very program was impressive:

Her Majesty the Queen of England commanded Aptommas to appear at Balmoral Castle November 10, 1891.

Why is this announcement not as grand as the passage from the Book of Daniel that fired the imagination of De Quincey: "Belshazzar the king made a great feast to a thousand of his lords, and drank wine before the thousand?"

The program was made up of operatic potpourris, arrangements of Welsh, English and Irish melodies, and "Home, Sweet Home" was included. Mr. and Mrs. Aptommas united their skill in a great Lenten fantasia, "The Christian," a musical illustration of Bunyan's "Pilgrim's Progress." This fantasia is divided into three parts, "The Awakening," "The Cross," "Trials and Glorification." There was no express musical painting of "Vanity Fair" or "The Slough of Despond."

The ancient glory of the harp still lends interest to the handsome instrument of modern days; this interest is historical, for the musician soon wearies of its solo shower of arpeggios. It still is an attractive piece of furniture, or an accentuation of the enticing arms of woman; it is valuable aid to the orchestra; but the nervous concert goer of today is not named Saul, and he is not soothed by the skill of the harp player.

Bach's Passion Music, according to Matthew, was given by the Händel and Haydn Society, under the direction of Mr. Carl Zerrahn, Good Friday night, in Music Hall. The solo singers were Miss Franklin, Mrs. Carl Alves, Messrs. Wm. Dennison, Heinrich Meyn, Max Heinrich. Mr. Lang was the organist and Mr. H. G. Tucker was the pianist.

The performance was in reality a religious function. Chorus and orchestra were in sombre garb; the audience was urged to join in singing certain chorals, and requested to refrain from applause. Although many numbers were omitted, the performance lasted nearly three hours.

But why should this particular work of a foreign people be brought to this country, and a brave attempt be made at acclimatization? Are the endless, unvoiced, unmusical recitatives of "the Evangelist" a pleasure to either singer or hearer? If a reader of ordinary intelligence read the sacred text, would not the effect be more agreeable? Or are duets and airs wherein the voice is merely an instrument used in contrast with another instrument, or employed in knotting and unknotting contrapuntal riddles of emotional or religious interest? The chorals are, it is true, inseparably connected with the experiences, the emotional lives of thousands of good Germans, the melodies recall sacred moments, ineffable joys and poignant sorrows; heredity enters in and strengthens the hold of these chorals on German hearts. But what are they to us? Solemn or tender, or exultant music of present effect and historical meaning, but they are without personal association. Years ago, and perhaps it is the custom now in certain hillside towns, it was the habit in Vermont to sing the strange tune "China" at funeral services. The words were from "Watts and Select":

Why do we mourn departing friends,
Or shake at death's alarms?
'Tis but the voice that Jesus sends
To call them to his arms.

I see that in the edition of 1854 the tunes "Eastport" and "Spencer" are suggested, but "China" is the only

melody. Now many a gray-headed man, hearing this same "China" in an unexpected place, or at an incongruous time, or even hummed in derision of ancient New England psalmody, would at once think of bygone days and men and women and little children, careless now, or idly watching zenith sun or drifting snow. To the German this choral is as "China" to the Vermonter; that choral is as "Federal Street;" but the chorals are to us as a people without inner significance.

The performance was excellent, an honor to the society. Mr. Dennison acquitted himself well of a thankless and trying task; the purity of his intonation more than atoned for occasional excesses in sentiment. Mr. Max Heinrich declaimed his recitatives with rare intelligence, and his delivery of the air "Give Me Back My Dearest Master" was one of the most masterly achievements of vocal art that has been heard here for years; the delivery of the air was quickened by a dramatic fervor that was free from exaggeration of any sort, and the enthusiasm of the singer did not lead him from the path of song.

The program of the twentieth Symphony concert was as follows:

Overture, fantasy, "Romeo and Juliet".....Tchaikowsky
Concerto for piano, No. 2.....Liszt
Praeludium, adagio and gavot.....Bach-Bachrich
Symphony No. 4.....Beethoven

Mr. Busoni was the pianist, and his performance was one of extraordinary merit. The technical difficulties were forgotten in the ease of the conqueror. There was a display of the keenest sense of values; the virtuoso was not obtrusive; he was one of the orchestra under the direction of a leader, and yet he made his presence felt by his self-restraint, as well as by his triumphant abandonment of the reins when occasion called for speed and brilliancy. It was indeed a performance of the very first rank, and it is not surprising that the applause of the audience was spontaneous, thundering and long continued. The noble overture of Tchaikowsky was nobly played.

Mr. Paderewski gave his sixth recital yesterday afternoon in a crowded music hall. I was not able to be present, but I am told on good authority that his performance showed symptoms of natural fatigue.

Easter was celebrated throughout the city by elaborate musical services. Liszt's "Graner" Mass was given under the direction of Mr. Augusto Rotoli, at St. James'. The D minor of Cherubini was sung at the Cathedral of the Holy Cross and at the Immaculate Conception. Extracts from Gounod's "Mass of the Sacred Heart" were given at the Church of the Advent.

Miss Crocker will be the soprano at Trinity on May 1, when Mr. H. W. Parker assumes control. Miss Montgomery, of Portsmouth, N. H., is engaged as soprano at the Park Street Church. Miss Harriet Whittier will be the soprano at Dr. E. E. Hale's church. PHILIP HALE.

"Gudrun."—A new choral work, entitled "Gudrun," by John Moeller, was produced for the first time in Mühlhausen in Thuringia, and made an excellent impression.

The Polyglot Liszt.—The great Liszt could speak French, German, English, Russian, Italian, Spanish, but no Hungarian. When he was presented with a sword of honor in the National Theatre of Pesth, he replied in French, and his address was then translated by an interpreter.

"Kassya" at Paris.—The first performance took place Friday evening at the Opéra Comique of "Kassya," a five act opera. The words were by Meilhac and Gille and the music by Leo Delibes. This première had been looked forward to with a good deal of curiosity. It had been promised for some time and had especial interest as the posthumous work of the charming musician who composed "Sylvia," "Coppelia" and "Lakmé."

The subject of the libretto was drawn by the ultra Parisian authors from a Galician novel by the Polish author, Sacher Masoch.

"Kassya" is a peasant girl beloved by a peasant named "Cyrill," but the coquette is loved and married by the seigneur. When a countess she becomes wicked and cruel. The peasants swear to have vengeance. "Cyrill" returns from a war whither he was sent by order of the count. He places himself at the head of the peasants, kills the countess and takes his own life immediately afterward. The subject is very interesting.

Delibes' music is lighter and more graceful than ever. Sometimes it seems even too light and almost falls into the operetta style, which astonished the audience. The Wagnerian education of the Parisian public is making more progress every day, and this opéra comique style seems destined to die out.

"Kassya" nevertheless was a success, and will make the tour of the world like "Carmen" and "Lakmé." It contains a pretty principal part, which was not very well sung by a débutante Mrs. Nuovina. She is a Roumanian songstress upon whom a great deal of praise was lavished before she appeared, but who will be less talked about now.—Herald.



The tendency of modern music is to become complex, to appeal to the intellectual, rather than to the emotional in man. Rare harmonies, strange rhythms, extreme dynamic effects and novel tone colors are, it is true, very desirable, and yet a composition which would exhaust all these artistic resources might still miss one of the noblest aims of music—the education of the heart. —Louis Lombard, in "Observations of a Musician."

HORATIO W. PARKER ON COMPOSITION AND OTHER MUSICAL TOPICS.

ONCE more has heredity been at work in the composition of a valuable musician. To the mother of Mr. Parker are we indebted for the gifts which have made "one of our leading American composers." Herself a gifted musician, organist, pianist and ardent lover of the art, upon her son fell the added instinct of musical creation, which at an early age led to "the destruction of music paper instead of toys," as he styles his early efforts at translation of tone idea. Not only for musical sentiment is he thus indebted, but also for the superior order of brain culture which has enabled him to bring to generous fruition what many men equally gifted are obliged to see die at birth. A deep scholar, mistress of language, mathematics and the higher scholastic branches, the musical heritage was further permeated by the steering qualities of balance, industry, judgment, memory and trained intelligence, the helms of all ships of genius that would to-day land upon the shores of success.

People may talk as they will about spontaneity, eccentricity, slovenliness and hazard of genius. These may have done at an age when capacity was the possession of the few, when men became mountains in spite, not on account of character drawbacks; to-day when mental peaks are ranges, and giants stand shoulder to shoulder in the march of nineteenth century progress, the armor of perfect discipline and balance are as necessary to victory as is the perfect born physique.

Of all his musical gifts that of hearing has with Mr. Parker always been most acute. The technical qualities have been largely acquired. The first simple hymns in church were played with fear and trembling, lest perchance the clergyman might change the one laboriously prepared for another, a change which would have been disastrous to the reputation of the young organist. A general impatience of routine made early piano study equally difficult for himself and his mother, and seriously retarded technical advancement. At home and happy "on paper," one of his now scorned efforts was the construction of sixty-eight variations on a familiar melody.

From that time to to-day he has never been quite at rest unless engaged in musical writing. Poverty would prove no stronger inducement than inherent love for the work; wealth would be no preventive of activity in its prosecution; no other taste could be sufficiently strong to divert him from it. Indeed the pressure of daily bread making he regards as one of the most serious interferences with composition advancement. Although he believes there is never a time in a man's life when he would be better off without enforced work, he knows it is for no man's good to be able to do nothing else.

At sixteen he passed from his mother's training to that of Mr. Chadwick, S. A. Emory and W. F. Apthorp, the critic, of Boston. The first is one of his strongest personal friends, and to him he ascribes the chief of his musical advantages. Four years passed in Munich with Rhineberger were but a development of the seeds sown by his American teachers which contained most of the germs of art truth. Three summers since then have been passed in Germany, which pleasant visits have been enhanced by the company of a little daughter five years of age, who speaks the guttural tongue better than do many "big folks."

Were it to do over again the largest mistake he would correct would be that of confining his musical education to Germany. France he holds to have the atmosphere most conducive to composition. Equally conservative and bound to correct usage, there is about the musical environment of France an expansive enthusiasm and a romantic tincture, more like that of our country, and of which others more advanced are devoid. Especially in the sphere of organ work is this truth apparent. The German organist is liable truly to be a learned man, but is also apt to be a dry counterpoint enthusiast, lacking the romantic tendency necessary to creation. Bearing out this theory is the fact that in none but the largest of German organs may be found the swell shades which here, as in France, form a feature of everything bear-

ing the name of organ. True it also is that Germany is at present at a standstill as to composition. England has oratorio, but no opera (harmonized romance), and no composers, while France it is who can boast of the greatest number of composers of the present time.

As to the study of harmony Mr. Parker is a stern advocate of educated inspiration. The education of taste, however, not the acquisition of rule, he holds to be the basis of harmony study. Although certain grammatical rules are necessary to the crystallization of pleasant sound, his rules for his pupils are few. He quotes Rhineberger as saying that all composition is based on eighteen chords. The "whys," not the "thou shalt nots," are the most profitable subjects of thought and the broadest culture is in taste. Moreover, all points are open to discussion and even "consecutive fifths" may be found in reputable productions.

To be a useful composer Mr. Parker thinks necessary the acquisition of a habit of composing on paper and having the mechanical skill to develop thought without an instrument. This, however, is not always sufficient. Many a correct and worthy composition proves valueless on reference to the ear, and even so pronounced a tone thinker as Nikisch is frequently obliged to completely reconstruct an orchestration after having it cast upon his instruments. For himself he has the power to retain and recall general coloring and effect. He makes copious notes and has quantities of books laden with rhythmic morsels. Some he uses later, some rejects, some recalls without reference. He has no horror of losing an idea. If of sufficient worth it is sure to remain or return; if not, others quite as good come in their stead. Thrift, not miserliness governs his attitude toward these brain nuggets. His greatest difficulty lies in determining upon the value of ideas. He is forced to lay them aside, and frequently the hearing of another is necessary to discover the truth about them. The final chorus of "Hora Novissima" troubled him extremely, varying in its impression upon him each time it was examined, and finally receiving his unqualified approval as a fitting end to his big work. He wishes there might be a standard for this "worth of idea;" but that would restrict taste and limit invention.

The inception of thought he finds to be a matter of accident; largely its carrying out is the result of thought and reflection. A search for a companion to the "Stabat Mater" led to the discovery of the poem on which the "Hora Novissima" is based. It treats of the contempt for the world and the joys of Paradise (a better subject than a philosophy). The original poem is about 6,000 lines in length, and has the peculiarity of double rhyme and the caesural pause, something rare in poetry, especially when of the dignified tone of this. It is claimed to be of "direct inspiration." At any rate, that it abounds in religious essence is proved by the formation of many of our hymns upon its suggestion; "Jerusalem the Golden," and "Brief life is here our portion," for example. The translation from the Latin was made by Mr. Parker's mother.

Speaking of "catchiness" in composition, Mr. Parker says that it is not enough that harmony be good. Hymns are full of "good" harmonies. It must besides be beautiful. When to this is added broad melody—appealing, while neither eccentric nor monotonous—success is sure. The masses are excluded from much musical pleasure by untrained ear, as they would be in the realm of color were the eyes color blind through ignorance. Too many musicians err in conceiving that all which pleases the ear is necessarily "vulgar." Much pleasing music is worthy, and all good music is by no means attractive. Much of Bach's music pleases the player better than the listener. It is subtle and intellectual, appealing to the student and connoisseur. Handel may please an unmusical person. The most pleasing of Bach's compositions are not sufficiently known.

He finds no cloud the size of a man's hand to indicate composition of any epoch-making characteristics in any nation at present. There are no embryo Schumanns, yet we know not the hour when a meteor may sweep the sky. In America the outlook is encouraging, in view of the growing recognition of attainment, the general musical education and the attentive hearing of good works by the masses, made possible by musical philanthropists as Colonel Higginson, Carl Zerrahn, Thomas, Damrosch père, and the hosts of conscientious, self sacrificing workers in this and other cities. In New York, however, is the appreciation of the musician as a serious student lacking. He is regarded simply as an entertainer, with recognition second to that of any other worker in art or science. In Europe it is quite different; the musician's position is made consistent with his attainments, and he shares respect and importance with the philosopher and scientist. This seems to be the universal feeling among first-class musicians in regard to this, the hub of the hub of the universe. In small cities out West without claims to representative dignity the musician is treated with more proportionate consideration than in New York, and Boston is far ahead of the metropolis in this regard. Inasmuch as Mr. Parker, who has been especially fortunate in social, critical and financial recognition, joins this expression of sentiment, there must be something in it. The next thing is to find the cause and remove it.

A musical club he regards as a crying necessity of the

times. There is no opportunity for meeting confrères or discussing advance topics. Men become self centred and moving in circles (a limited growth, however valuable.) It has been estimated that \$50,000 would be a businesslike financial start for such a project. Where are the New York musical philanthropists? They give to tombs, pulpits, altars and schools; why not to music?

Mr. Parker's ideals for improvement are, financial competence that will permit him to wait upon his gifts, whatever they may be; to be surrounded by the best environment for the suggestion of noble thought, and to work hard in the light of the best intelligence with greatest care. Equal environment and increased money would be no inducement to change. He dreads the break up of his pleasant musical connections here, and above all that of his choir. He loves his rector, his boys, his friends, and such an organ he does not expect again to find.

His choir in Holy Trinity consists of forty men and boys, of whom Mr. Burleigh, tenor, Mr. Richtel, bass, Frank Fuller and Chas. Schell are prominent soloists. The choir is in excellent condition; the choir room, large and orderly, bespeaks excellent discipline, and the singing is appreciated by all lovers of sacred song. "It takes too much vitality," he says, "to make perfect boy choirs under existing conditions. There is too much for one man to do with all else that he is expected to accomplish. The conditions in England are much more favorable to teacher, singer and music." Of the effect of choir training on boys Mr. Parker cannot say enough. He has seen boys brought from the brink of criminality and made noble, right thinking citizens through organ loft influences.

Speaking of musical criticism in New York Mr. Paul Wiallard, of Paris, says: "It is a great shame that in American newspapers, which are so far superior—as newspapers—to those of Paris, the cause of music should be so poorly represented." He has observed the most flagrant errors made in common reports of programs, even when the program has been changed, it has been reported intact, disclosing the greatest ignorance on the part of the reporter. In Europe no man is permitted to touch the subject who is not a superior musician. As for criticism, it is impossible when a man in his effort to hear two or three performances in one evening, hears but a snatch of each, and must tear to his office to arrange so many stickfuls of "something" before dawn.

By the way, in speaking of Mr. Wiallard last week THE MUSICAL COURIER spoke of him as a pupil of Fauré (with an accent), an altogether different person from Faure (without the accent), the distinguished composer of "Les Rameaux," who is the friend and teacher of Mr. Wiallard. It has been said "What's in a name?" but how much may be in a simple mark of the pen when over a final letter!

Mr. Chapman is certainly free from superstition. The first concert of the season occurred on the 13th; the next Rubinstein concert is set for April 13, and every one of his choir, himself included, must pass under a monstrous ladder every Sunday in going to the organ loft.

The following lines dedicated to Mr. and Mrs. Chapman, on hearing their concert at Music Hall, January 11, 1893, were written by Fanny Crosby, the author of many beautiful hymns, "Safe in the Arms of Jesus," being one of the most beautiful:

O hallowed eve! O bright and golden hour!
When Music breathed her magic o'er my soul,
Inspiring every thought and every power,
She held me captive to her sweet control.
Song after song in grand artistic tone
Went up, like angel voices, to the sky.
O brightest eve that I for years have known,
Its sacred memory will not, cannot die.
Transfixed I sat, as in a blissful dream;
So light my heart, it seemed to float in air,
Or on the bosom of some waveless stream,
As if it ne'er had known a throb of care.
Above the clouds my fancy winged its flight,
Above the chill of winter's icy land;
Above the stars that gemmed the arch of night,
I roamed enchanted through the summer land.

The singing of Miss Alice Mandelick has been a feature of the excellent recitals given through Lent at St. George's Church by Organist Chester. It was both artistic and devotional, and Mrs. Ashforth may well be proud of her pupil.

That charming singer of Salt Lake City, Mrs. Plummer, who has been chosen to represent her State musically at the world's fair, comes to New York to be coached in her important work by Mrs. d'Arona Vincens. Both these points are tributes to musical excellence well deserved.

An important centennial service of Christ Episcopal Church, Seventy-first street and Boulevard, occurred on Monday Evening, April 3. Addresses were given by Bishop Potter, Dr. Shipman, the rector, and other prominent divines. The music, which in this church is of unusual excellence, was in the hands of Peter Corning Edwards, Jr. The following program was given by the vested choir of men and boys:

Processional hymn, "Oh, 'twas a joyful sound".....H. W. Parker
Psalm 118.....Edwards
Magnificat in E flat, Nunc Dimittis in B flat.....S. B. Whitney
Anthem, "The Lord is my Light".....Hiles
Offertorium, "Oh, how amiable".....Oliver King
Recessional, "Pressing forward".....Gilbert
Miss Lillian Riva, who made such a stir by her beautiful

and dramatic rendition of Ardit's "Parla" at a recent rehearsal of the Metropolitan Society, is a Chicago girl, who has been for the past six years in Italy and Paris. She is a lovely brunette, who might be an Italian herself with her slumbrous eyes and intensity of temperament. She studied with Olivieri in Paris, and sang "Faust" in Monte Carlo with great success. She is in this country at the suggestion of Mr. Emile Levy, who, recognizing her verve and voice, prophesies for her a brilliant American career.

At a recent musicale given at Miss Mead's School for Young Ladies, Hillside, Norwalk, Conn., a charming program was given by chorus and solo members of the school, in a manner worthy of New York. Rubenstein, Schumann, Raff, Bizet, Colyn, Schuloff, Delibes and Pissuti were among the composers. Among the performers were Miss Eliza'eth Mayhew Slaughter and Gertrude Wainwright Slaughter, daughters of Marie Wainwright, the actress, both of whom are accomplished musicians. Both are tall, willowy and lovely girls. Miss Gertrude Willison, of Washington, in piano solo; Miss Mabel Norcross, of Boston, in song; Miss Phillips and Miss Bessie Forbes, Vassar, rewarded their teachers generously by excellent performance. Miss Alice A. Blake, a pupil of Joseffy in piano, and of organ of Mr. Morse, of Plymouth Church, Brooklyn, is teacher of piano and harmony at the school. Already an excellent organist, Miss Blake would like an opportunity for practical experience on that instrument under some competent organ master through the summer months.

I shall feel grateful for all information in regard to substitutes in New York organ lofts during the summer. I wish to note the position, progress, talent and possible future of those who occupy vacation organ lofts. Please let me know of such.

I regret the impossibility of publishing many beautifully written Easter programs which came to hand after the 24th. The programs may be found in THE MUSICAL COURIER, March 29.

FANNIE EDGAR THOMAS.

Dayton (Ohio) Doings.

CHAMBER music has become quite a fad with us. Mr. Peirce gave a series of three concerts in the fore part of the season, Mr. Marsteller and his associates completed an equal number last week, and now comes Mr. Peirce with a supplementary series of three. Public rehearsals, free to subscribers, precede all.

Mr. Peirce holds his concerts in Association Hall (which, by the way, is just suited for such affairs) and has imported vocal and instrumental assistance. Mr. Marsteller holds his in Miss Andrews' studio (a very pretty, sweet place, but totally unsuited for the size of the audiences), and has confined himself to strictly instrumental works with local assistance only.

Mr. Peirce is reported as financially "out" on his first series. Mr. Marsteller is "in" on his scores, and we all hope that Mr. Peirce will be "in" largely on the present series, which started out gloriously last Friday night with the following program:

Quartet, G minor, for piano, violin, viola and 'cello.....Mozart

Songs—
"Liebesglück".....Spicker
"Und wüssten's die Blumen".....Moszkowski
"Trennung".....Ries
"In May".....Black

Movements for strings—
Abendlied.....Schumann
Canzonetta.....Herber.

Songs—
"The Night Has a Thousand Eyes".....Gerrit Smith
"Slumber Song".....
Trio, "In Memory of a Great Artist".....Tschaiowsky
For piano, violin and 'cello.

Pezzo Elegiaco (moderato assai).

Tema con Variazioni.

Variazione Finale e Coda (allegro risoluto).

Mr. Powers, your excellent New York baritone, delighted all with his artistic singing of a number of little vocal gems. We hope Mr. Powers will come again when we shall expect some vocal effort and composition more in keeping with the size of his voice and person. He sings beautifully.

The Detroit Philharmonic Club played the movements for strings enchantingly, and were obliged to grant an encore.

Mr. Peirce has heretofore in this correspondence been characterized as an artist and splendid pianist, but his performance in the above program, especially in the Tschaiowsky trio, prove him to be a great artist and a magnificent pianist. Mr. Peirce is an ensemble player such as you rarely meet with, and he had artists worthy of his steel in Mr. Yunk, violin, and Mr. Hofmann, 'cello. The result was a performance so full of vitality, so inspiring and wonderful that the audience were held spellbound throughout the great length of the trio.

The Mozart Piano Quartet made a very quiet beginning to one of the most exciting endings in your correspondent's experience. With such superior assistance—and the next two concerts promise equally well—Mr. Peirce deserves success in every particular.

Mr. Powers was guest at an evening meeting of our Mozart (Ladies') Club held at the residence of Mrs. J. Brainard Thresher. He came, he saw and was seen; he sang and was heard, and all our hearts were at his feet.

LOU.

Arrived in New York.—Mrs. Lablache de Meric, professor of singing, officier d'Academie de France; singer of the Imperial Court of Russia and the Imperial Court of Austria; from the Royal Italian Opera, Covent Garden, Her Majesty's Theatre, London, and the opera houses, Paris, St. Petersburg, Vienna, Berlin, Madrid, Lisbon, &c., has arrived in New York.

Correspondence.

Honolulu Musical News.

NOTHING but politics here; very little music.

With the downfall of the Queen the members of the Royal Hawaiian Band refused to take oath under the Provisional Government, and all but eight of them were dismissed. Bandmaster Bergh at once went to work and organized a new band, which at the present time numbers twenty three instruments. The members are making fair progress. The discharged musicians have sent to the States for a set of new instruments, proposing to play on their own account. What success they will meet with remains to be seen.

Social entertainments were given at St. Andrew's Cathedral and the Central Union Church on the evening of March 2, when music—both vocal and instrumental—formed a prominent feature.

A grand concert was given March 4 in Kawaiahao Church by the Hui Nousea, at which most of our leading musicians took part. The Hui Nousea sang several selections from the "Bohemian Girl," which they propose to give later on in the Music Hall in full costume.

HAWAII.

Kansas City Correspondence.

KANSAS CITY, MO., March 19, 1893.

ONE of the best chamber concerts heard in Kansas City in months was given in the Auditorium Tuesday evening of last week by the Bernhard Listemann Club, of Boston. The weather was bad, and the attendance was not what it should have been.

Naturally interest centred in Miss Nannie Hands, a Missouri girl, who is now filling her first professional engagement. The occasion was her professional debut in this city; here her vocal studies have progressed. Within a few years, dating from her early efforts in Bollman Hall, she has developed into a singer of whom Kansas City may feel proud, and the promise for the future is most flattering. Miss Hands is a handsome young woman, still in her teens and has an interesting personality. She is a brunette, with a dark complexion and brilliant eyes, a jaunty, piquant air and a petite figure. Her musical studies were practically begun three years ago under S. Kronberg, a vocal teacher, formerly of Boston, with whom she has since studied. Mr. Kronberg is a friend of Listemann, and it was while in Kansas City a year ago that Listemann heard Miss Hands sing. A contract was soon after drawn up and signed. Previous to her leaving to tour with the Listemann Club Miss Hands sang at different periods at the First and Second Presbyterian churches. Her voice is a pure soprano, especially conspicuous for its fullness, richness and latent power. When it attains its full development it will be a voice that will carry its owner to fame.

Miss Hands sang the aria from "Nabuchodonosor," with force and intelligence. Here other numbers were not especially conspicuous beyond a neat rendition. The Tschaiowsky concerto given by Listemann is a bewildering arrangement of technical difficulties sufficient to totally rout the individuality of many of the best violinists, yet it was interpreted with superb tone despite the accelerated tempo at which parts were taken. Listemann's style is broad, terse, spirited, aggressive and clean cut. His staccato bowing and double stopping were especially commendable. Fritz Giese played the adagio from Goltermann's concerto in superb style and won an enthusiastic encore. The concerted pieces given by the club were well rounded and finished.

Another entertaining concert was given at the Unitarian Church Thursday evening by the Schumann Club, of Kansas City, Kan., of which W. G. Merrihew, former conductor of the Apollo Club, is leader. The club had given two concerts on the other side of the Missouri State line, and Thursday evening was its initial appearance on this side. The program, while not heavy as to the musical weight of the numbers given, was decidedly pleasing. The club is a mixed chorus of about forty voices, and can hold its own against any similar organization nearer than Chicago or St. Louis.

Max Decsi will present Dellinger's opera, "Don Caesar de Bazan," at one of the theatres in May for the benefit of the German Hospital. The play is familiar to theatregoers here, but the opera will be entirely new. Mr. Decsi will impersonate "Don Caesar," Mrs. F. R. Lakenau will appear as "Maritana," and Mrs. C. L. Sargent as "Pueblo." The occasion will be the debut of Mrs. Sargent, for whom Mr. Decsi prophesies a future. Others who will participate are Miss Nellie Lucas, W. G. Curtiss and G. H. McQuaid. The chorus will number sixty members selected from the Arion Society, the chief German musical organization in the city. It was in the rôle of "Don Caesar" that Mr. Decsi made much of his reputation in Europe. It is his favorite character.

Theodore Thomas and the Chicago Orchestra will be here April 4. Paderewski, the human chrysanthemum, will follow with an evening concert April 14, and a matinee performance April 15. S. Kronberg brings both attractions. The sale of seats is progressing well, and the indications are that the mammoth Auditorium will be packed at each of the three concerts. Seats for the Paderewski concerts are \$4 each. The Damosch Orchestra, from New York, is billed for May 17 at the Auditorium.

Miss Bertha Brouil, the Bohemian violinist, and Miss Lily Runals, singer and reader, gave a concert at the First Congregational Church Friday evening. Miss Lorena Searcy, Carl Stephanides, Carl Busch and the church orchestra, directed by James Moodie, assisted. One of the most interesting features of the program was a trio, "Album Leaves," by Carl Busch, our foremost local composer. It is in three movements, a berceuse, intermezzo and serenade. It was originally composed for violin, viola and 'cello, and as given Friday evening was little more than a duet between the first two instruments, the piano having little to say, and that only at intervals. The intermezzo is the most

interesting of the three movements, and is full of beauty and vivacity, though the serenade is the more melodious. The theme of the latter, however, seems reminiscent. The trio is one of the best of Carl Busch's lighter works and in many places is surprisingly rich in invention and modulation.

H. E. HUSELTON.

Maine Music.

PORTLAND, Me., March 31, 1893.

PROF. GEO. A. QUINBY, assisted by Miss Lizzie

Brown, soprano, recently gave a delightful organ recital on the new organ in the M. E. Church in Westbrook. Mr. Quinby, who is organist at the Cathedral of the Immaculate Conception, in Portland, again demonstrated the fact that he is a master of his instrument. Miss Brown was in good voice and rendered her selections in a pleasing manner. We append the program:

Concert fantasia.....Grisol
Largo.....Händel
March.....Merkel
Soprano solo, "With Verdure Clad".....Haydn
Gavot.....Thomas
Overture.....Rossini
Soprano solo, "To Sevilla".....Dessauer
American air (varied).....Fladler
Extract from opera.....Gounod
Soprano solo, "Take me, Janie Dear".....Bischoff
Communion.....Batiste
Wedding March.....Dudley Buck

The following list of special music to be given at the St. Luke's Cathedral on Easter Sunday has been sent us:

Te Deum.....Calkin in B flat
Mass.....Garrett in A
Anthem, "Why seek ye the living among the dead?".....S. C. Cook
Anthem, "They have taken away my Lord".....J. Stainer
Magnificat.....Winchester
Nunc Dimittis.....Winchester

The mass of Garrett's will be the first time given in this city. We understand it is of unusual beauty.

The Home Opera Company have just inflicted on us four performances of "Pinafore." The parts were all well taken and the chorus work was well done. Fair houses were in attendance.

The Wilbur Opera Company has just finished a week of opera. This is a good, strong company, and was received nightly with packed houses.

John Shaw and Samuel Thurston, after twenty-six years continuous service at the First Parish Church as bass and tenor, made their farewell appearance last Sunday evening. They will be succeeded by Herbert Barnard, tenor, and Frank Pierce, basso.

HERBERT SYDNEY HANAFORD.

Music at Des Moines.

HIGHLAND PARK NORMAL COLLEGE,
DES MOINES, Ia., March 12.

SEMI-OCCASIONALLY bright spots appear in this interior real estate, money making city, which tend to make life more enjoyable for us few musical people, who for a time are sojourning here.

Thomas' World's Fair Orchestra was the attraction in the present case to draw musical people here, and they came in numbers from 30, 50, 60 miles away.

I had anticipated his band was larger than the Boston Orchestra, and was somewhat disappointed because it was smaller than that. It is, however, an effective organization for all ordinary occasions, and there is no need of finding any fault, for we were entirely pleased with its playing. It is but natural I should draw comparisons between it and the Boston Orchestra, being a Boston man, but it does not suffer by it. There are some things in Thomas' Orchestra which are superior to the Boston organization notwithstanding its smallness, and that it is less puffed up than its neighbor. Mr. Thomas has a firm grip on the members of his band, for they obey every motion of his baton instantly. While Mr. Nikisch is more fiery and demonstrative than Mr. Thomas with the baton, his orchestra does not so readily so intuitively obey it. What Mr. Nikisch fails to accomplish in real gradation of tone color, crescendo and diminuendo, Mr. Thomas accomplishes perfectly and with ease. This may seem strange criticism for a Bostonian to make, but it has been stated so by me before, and I have no reasonable grounds for a reversal of that opinion now.

At the afternoon concert my seat was in the balcony, where the effect of the music was poor, as it seemed to be loose, flying every which way around the hall in a windy, cloudy manner. We accounted for this strangeness by the small numbers in the hall, about 300, not enough to prevent the natural echo common to all empty halls. At the evening concert we had seats near the stage on the floor, rather too near in fact to obtain the nicer qualities of the music, but we like to be near enough to get in touch, in sympathy with the performers, as it is more agreeable, more in accord with our inner nature to be near them. We tried hard to catch the eye of Mr. Thomas, for some years ago when he used to bring his band to Boston we passed two delightful evenings with him at the house of Eugene Thayer, the organist, now dead, but Mr. Thomas didn't deign to look down our way; he never does see any one but the members of his orchestra when on the stage.

We did succeed, however, in gaining the attention of the two first violinists, Max Bendix and friend, as well as several other members of the band whose faces looked familiar, although we knew none of them personally. I presume they took me for some Iowa farmer just in from the country, the way they stared at me, though evidently they were undecided exactly where to place me.

I wish it was in my power to speak of all the numbers played on the two programs, but time and space will not permit of noting more than a general impression of a few.

Miss Thompson, in a vocal, musical sense, is not a success, though she tried very hard to make herself felt in a place for

which she is totally unfitted. We do her the justice of saying she did succeed in pleasing the audience to some extent, if we may judge from the hearty applause accorded her.

Mr. Schucker, the harpist, may be a great artist, but neither his piece nor his skill was sufficiently displayed to warrant the assertion. What we heard of the "Der Freyschütz" overture was finely done. The andante from Beethoven's fifth symphony was very charmingly, truthfully sung, as Beethoven's music requires and should always be.

The ballet suite, "Casse Noisette," nine numbers, Tschai-kowsky, was charmingly, excitingly played. The ever wonderful "Tannhäuser" overture was remarkably well given. "Spring," for strings, is a delightful little bit of fine writing by Grieg and was bewitchingly played.

The evening program was much the best of the two, and the orchestra played better than in the afternoon. The principal numbers, the ones most strongly impressed upon us, were overture, "Phedre," Massenet; symphony No. 3, B minor, Schubert; polonaise No. 2, Liszt, and symphonic poem, "Le Rout d'Omphale," Saint-Saëns, all of which we can speak of in the highest terms of praise, though, of course, there were minor things which one might take exception to, but we have no inclination to do so. While we are pleased with the World's Fair Orchestra, as it is now constituted, we sincerely think Mr. Thomas must augment its numbers considerably if he wishes to compete and successfully hold his own with the other similar organizations that will be heard at the world's fair.

Last evening we had a charming concert at the college given by the Lotus Glee Club, of Boston. The young lady reader with them received much praise, both for recitations and perfect grace of manner and motion.

The singing of the club as a whole was very satisfactory to all present.

Soon as we find an opportunity will speak more fully of things musical here.

JAMES M. TRACY.

Toronto Topics.

MARCH 10, 1893.

I SEE that last week's MUSICAL COURIER contained a letter of mine which had been sent a couple of months prior to publication, and I now beg that you will allow me to right myself with your readers by explaining that extra pressure on your space necessitated its being held over so long. For my own part I supposed the letter had gone astray, and on seeing it come to light so unexpectedly a curious sensation ran up my vertebral column. It was like hearing from the very dead.

On January 10 the Nordica-Scalchi Concert Company were brought on by Messrs. Suckling & Sons, and scored the greatest success of the season. Nordica took our people by storm, and Messrs. Suckling were easily induced to re-engage her for April 6, when, I understand, she will be assisted by some other distinguished artists. I believe, too, that Nordica is to be the guest of one of our fashionable leaders of society and a good deal of social attention will be shown her.

The Toronto College of Music is having a busy season. Among the most interesting of the tree entertainments which the students have enjoyed was an illustrated lecture, January 26, on "Voice Production in its Relation to Reading and Singing," by J. Gibb Wishart, M. D.

February 13 the Toronto Orchestral School, F. H. Torrington, conductor, assisted mainly by pupils of the College of Music, held their second annual concert. The band numbered about 100 players and gave a very creditable account of itself. The school promises to become an important feature of Toronto's musical life.

At some just now forgotten date in the same month Mr. J. D. A. Tripp, a Toronto pianist, gave a recital. He was assisted by Mrs. d'Auria, one of our prominent concert singers. Mr. Tripp is a Moszkowski pupil and bids fair to make that eminent musician extremely popular among those in Canada contemplating a foreign musical education. As I shall have something to-day regarding Mr. Tripp's playing later on, I will not here dilate upon the event now under notice.

February 24 the University of Toronto Glee Club, E. W. Schuch, conductor, gave their third annual concert. The assistants were Mrs. Johnstone-Bishop, of Chicago, soprano; Mr. H. M. Field, pianist; Mr. Paul Morgan, cellist, and the University Banjo and Mandolin clubs. The part and college songs contributed by the Gleeists were very well rendered, as also were the numbers by the University instrumentalists. Messrs. Field & Morgan were in good form, and won great favor in the way of recalls. Mrs. Johnstone-Bishop proved to be one of the most satisfactory singers that Toronto has heard this or any other season. Each of her three numbers elicited encores so insistent that they could not be denied. Decidedly this charmingly graceful and accomplished artist will find a warm welcome when next she appears before a Toronto audience. I hope to hear her some day in oratorio, as her voice and style strike me as being peculiarly well adapted for that kind of work.

Mr. Grenville P. Kleiser, a young and excellent Toronto reader, has instituted a literary and musical "star course." Under this, on February 16, the Rev. Dr. Nourse appeared in his very clever characterizations of "Dr. Jekyll and Mr. Hyde," and on March 6 Mr. Marshall P. Wilder, assisted by Miss Woolsey, Miss Lottie Gilman and Mr. E. F. Kendall, gave an entertainment.

Mr. Kleiser, so far, has had the good luck to secure overflowing houses, and the balance of his course will be looked forward to with great interest. The bureau is to be a permanency, and great things are promised for next season.

Mr. Herbert W. Webster, an excellent vocal teacher of the Toronto College of Music, is engaged preparing two young people's classes for concert performances. One will produce the floral cantata "Meadow Sweet," and the other Sterndale Bennett's "May Queen." Mr. Webster is a highly accomplished baritone, and has been meeting with much success in Philharmonic and other concerts.

March 3 and 4 Messrs. Vert and Harriss, the well-known impresarios, brought on Wolff and Hollmann, Mr. and Mrs. Man-

ners, the English singers, and Mr. Otto A. Graff, pianist. It is an everlasting disgrace to Toronto that these concerts were not properly attended. They were splendidly advertised, and by no possibility could our patrons of music plead as an excuse that they were not sufficiently advised as to their merits. Yet, despite all efforts to attract, I doubt very much if enough money was taken in to pay the advertising bills, to say nothing of the artists themselves and their expenses. The moral of it all is that, as a rule, high class concerts in Toronto can be worked successfully only on the subscription plan.

In this city we are cursed, 100 fathoms deep, by those musical abominations, church concerts. People are continually being pestered to attend them, and as patronage is more or less compulsory the poor victims cannot escape. The consequence is a surfeit of music, such as it is, and many people are apt to feel lukewarm as regards really good outside attractions when to attend or not is optional.

It seems that after all the Toronto Philharmonic Society are not going to the world's fair, and the reason assigned is that the rank and file cannot afford the expense. Pity this was not discovered before the invitation was accepted by the society's executive. Considering all the fuss and puffery that was made in regard to the proposed trip the back down is rather an inglorious one. I believe that the conductor has been working along in good faith, and had a large chorus well up in the different works to be sung, but the whole thing has fallen flat, smashed. Selah! or words to that effect.

Announcements are going the rounds that Mr. Oscar F. Telgmann, director of the Kingston (Ont.) Conservatory of Music, has discovered a rara avis in the person of a ten year old child named Ethel Armstrong, a native of Kingston. Mr. Telgmann has been teaching her the violin for several years, and is now touring the country with a combination, which takes its name from the little girl, the Ethel Armstrong Concert Company. Wherever Mr. Telgmann's young protégée has appeared the press have raved about her, and scatter the terms "prodigy," "marvel" and "phenomenon," with lavish hands. The company will appear in Toronto, March 24, "under the patronage of His Honor the Lieut.-Governor and Mrs. Kirkpatrick."

Our latest claimant for musical honors, the Toronto Ladies' Quartet, comprising Mrs. d'Auria, Mrs. Scrimger-Massie, Miss Edith J. Miller and Mrs. D. E. Cameron, made its first appearance on the evening of March 9. To say that they were successful but mildly expresses it. They caught the popular fancy from the start and were encored with every appearance. Each voice was a good one and they blend beautifully. The quartet can hardly fail to become immensely popular.

In Miss Edith Miller Toronto possesses a singer of whom it may be proud. Her rendering of Mercadante's "A! se estinto" ("Donna Caritea") was an exquisite effort and displayed a voice of lovely characteristics. Mrs. Scrimger-Massie was also very successful in Eckert's "Swiss Echo Song." Mrs. d'Auria, of whom I have frequently written in complimentary terms, was not in good voice, and though she made a gallant effort a severe cold prevented her from doing justice to herself. Mrs. D. E. Cameron in Tosti's "Would I" surprised me. How her really admirable voice has been so little heard in important Toronto concerts I fail to understand. Her range is not apparently very great, but every note of it is a gem. She sings with good dramatic effect and has any quantity of reserve power.

Mr. J. D. A. Tripp, a local pianist, gave five movements from Beethoven's E flat sonata, op. 31, No. 3, and Moszkowski's (his recent teacher) Concert waltz, E flat, op. 34, No. 1. In both of these Mr. Tripp played well. He possesses an abundant technique, power and fervor, and safely ranks as one of the best pianists in Canada.

Mr. George Fox, a Hamilton violinist, played Vieuxtemps' "Rêverie," Sarasate's "Gypsy Dances," and as an encore number Schumann's "Traumerei." In all of these his work was very good—masterly, in fact.

Taken in all, this concert, although not largely attended, may be set down as one of the most enjoyable we have had this season.

EDMOND L. ROBERTS.

Galveston, Tex., Musings.

Galveston, Tex., March 29, 1893.

MARCH, 1893, proved itself to be a "musical" month for Galvestonians, from beginning to end, commencing with the "misfit" "Robin Hood" Opera Company and winding up with "The Mexicans."

As to the "Robin Hood" Company both the performers as well as the performance were an imposition on the public, in fact an imposition of the worst kind, and were not even worthy of the regular admission charge (\$1), less the advance of 50 cents made for that special occasion. Actually the little Grau company, at reduced prices, was by far superior to the would-be high toned "Robin Hood" shriekers. The audience was disappointed, partly even disgusted, and plainly showed its displeasure, for it was the town talk the next day. It was a dull, stupid and tiresome performance, the work of inferior artists (?) who showed their incapacity throughout the performance, which latter, as a matter of fact, was an abortion on De Koven's compilation.

The Tremont Opera House management charges us \$1, yes, a big round silver dollar, for nearly every Tom, Dick and Harry rotten 25 cents barnstormer show that comes along, and for some even that actually are not even worth 10 cents; but as soon as an attraction of any merit or reputation is billed, up goes the price of admission 50 cents at a jump, and then they are cute enough not to advertise "the raise," but with the bait thrown out await their "catch" at the box office window, smiling as the victims appear and disappear. I suppose that is what they call "business."

Mr. Frank Taft, the well known concert organizer, was with us on the 13th, 14th and 15th inst. He gave three concerts on the Pilcher organ of the First Baptist Church, the poorest instrument that is in town, but that of course was not Mr. Taft's fault; but even with such a drawback his showing was immense, for he showed up the instrument to a splendid advantage.

Mr. Taft proved himself to be a concert organizer of rare ability

and a master of his instrument in every respect. His registration is scholarly and the effects grand and sublime, while his pedal playing is simply marvelous. It was a treat and a very rare treat, and one that was heartily enjoyed and will long be remembered by all who heard him play.

On the evening of the 15th he gave a private recital on the Jardine organ of the synagogue. The beautiful instrument was in its highest glory. The congregation has good reason to be proud of the instrument.

Mr. Taft made many friends during his stay here, and can always depend on a most cordial reception. On the 16th inst. he presided at the Rosevelt organ of the Madison Square Presbyterian Church at San Antonio, Tex.; on the 17th and 18 inst., he manipulated the keyboard, pedals and stops of the Farrand and Votey instrument of the Tenth Street M. E. Church of Austin. Last week he gave organ recitals at Tyler, Paris and Denison.

The Ovide Musin concert took place on the 11th inst., at Harmony Hall. The concert was an improvement on last year. Musin was good, but, "mon cher ami," we would like to have something "new" for a change. He was, of course, the drawing card of the combination. Mrs. Musin had a cold; Inez Parmater gave us the same old songs; Scharf is improving, and Pier Delasco was refreshing. The "stereotyped" program distributed was of no benefit to the audience, as it was not adhered to at all by the performers. Why? I do not know. Why the farce in distributing such programs, that are liable to mislead the public? The Emerson upright used at the concert loomed up well.

The Musin Company was to have appeared in Houston, but owing to a misunderstanding with the manager of the hall they only played one number, after which the money was refunded to the audience and the trunks packed and checked for Galveston. Both Mr. and Mrs. Musin are highly elated over their Mexican trip. While in the city of Mexico, Musin was presented with a magnificent pearl pin set in diamonds, the gift of the Russian Minister at our sister republic. The Musin Company left here on the evening of the 12th inst. direct for Mobile, Ala., at which point they were booked next. Quite a jump, you know!

"Mexico's Representative Typical Orchestra," en route from the City of Mexico to the world's fair, held the boards of the Tremont on the 20th inst. The above named orchestra was organized in the City of Mexico by Mr. Eduardo L. Gonzales from the pick of our sister republic's best and most noted musicians and composers, and includes such popular names as Juventino Rosas, the composer of "Over the Waves;" Florez and Guitierrez and Mr. Espinosa, the first violinist of the company, who is also a composer of popular Mexican airs. They wear the picturesque gear of their native country and make a very creditable appearance; in fact, would represent any country with honor. The following was the program as published and rendered:

PART I.

Grand overture, "La Muette de Portici".....Auber
"Maria," schottische, by author.....Juventino Rosas
"Los Lagatigos" (The Dude's March).....Wegner
"Amelia," waltz, as composed and played by the author.....Juventino Rosas
"Jarabe Tapatio".....Guitierrez
"Danza".....Guitierrez
"La Palomo," by request.....

PART II.

"El Anillo de Hierro," prelude.....Marquez
"Erlinda," polka, by composer.....Eduardo Flores
"Sobre las Olas," as composed and played by the author.....Juventino Rosas
"Poet and Peasant, overture".....Suppe
"El Ferro Carril".....Jota Cantado
"En el Mar".....
"La Golondrina," by request.....
Mexican National Air.....

The opening number, the "Masaniello" overture, was entirely too heavy for them and too much to cope with. Suppe's "Poet and Peasant" received an altogether new interpretation in the hands of the Mexicans; it was "Mexicanized" to suit the gourmands of Mexican tastes.

The rendition of the Mexican selections was splendid, both sweet and enchanting, and were, of course, the success of the evening, and Mr. Guitierrez, the leader of the orchestra, deserves special mention for the able manner in which he conducted the selections rendered.

Mr. Juventino Rosas, the composer of the popular "Over the Waves," received quite an ovation on his appearance. The compositions of Guitierrez and Flores were also received with rounds of applause.

The orchestra consisted of two first and second violins, one flute, one clarinet (and a fine player at that), one piston, one saxophone, one baritone, one viola, one bass, a guitar player and a skilful young Aztec at a kettle drum. Guitierrez, the leader, is a fine flutist. Mr. Espinosa, the first violinist of the company, is quite an artist. Rosas, the pet of the Mexican "caravane" plays the second violin in the orchestra, and the first violin when conducting his own compositions. Rosas is a fair violinist and plays with expression and feeling. Manuelita, the child dancer, traveling with the company, was very good. Taken all in all the Mexicans made a satisfactory showing, and the large audience gathered went home pleased and satisfied.

Your correspondent was pleased to meet Mr. Weber during his stay here. He also met Mr. and Mrs. Musin, and Mr. Delasco, with whom he had a very pleasant chat. Among the March callers were Mr. Frank Taft and the Messrs. Gonzales and Halton, of the Mexican combination; also a Mr. King, from Pontiac, Mich., the latter a music enthusiast.

Mr. Taft, while here, was entertained by Mr. Frank M. Ball. The society of "The Organized Seven" will give an entertainment for the benefit of the Presbyterian Church organ fund on the 21st prox. at the Ball residence. Farrand & Votey are now working on three designs for the Presbyterian Church organ.

It is rumored that the Quartet Society intend to give a grand concert next month, with Mrs. Decca as the star. I hope it is so, for I am anxious to hear her.

The Musicians' Protective Union intend to give an open air

concert on the 8th prox. The union has now a membership of about fifty, with prospects for more.

Some of our most prominent citizens are talking of putting Alderman Goggan in the field for the coming mayoralty contest. There is no question about it, Tom Goggan would make a good mayor, and would play no "second fiddle" at the city council proceedings.

J. SINGER.

News From the Northwest

MINNEAPOLIS, February 22.

NORTHWESTERN CONSERVATORY OF MUSIC.

THIS institution is in a very flourishing condition in all its departments. The director, Clarence A. Marshall, with Miss Butler, soprano, is giving a series of vocal (historical) recitals, which prove very interesting, not alone to the students, but to music lovers outside who are so fortunate as to attend.

On the evening of February 8 H. S. Woodruff, organist of the Church of the Redeemer, this city, formally opened the organ placed in the new Baptist Church, Owatonna, Minn., by Mrs. Geo. A. Pillsbury, of this city. It is a splendid gift, and the instrument is a good one, built by Steere & Sons, Springfield, Mass. Mr. Woodruff was assisted by Miss Susie McKay, soprano; W. B. Heath, tenor, and F. H. Garland, baritone, all of this city. The concert was an immense success. Never did Miss McKay sing to better advantage than on this occasion. She was in excellent voice and sang with superb effect. One was reminded of her splendid singing in Convention Hall last June at the time of the Republican pow wow. At that time, with Innes' New York military band in accompaniment and a chorus of several hundred voices, that one powerful voice rang out like a clarion. Rich, clear and true, it sang our beautiful "Star Spangled Banner," every word falling as distinct into the remotest corners as to the nearer seats. It will never be forgotten by those who heard her then. On this occasion, with much smaller space but equally appreciative audience, her singing was equally effective. Mr. Woodruff displayed the power and beauty of the new organ in a thoroughly satisfactory manner, exhibiting to the full its brilliant tone and power. The remaining artists executed their portion of the program in good style.

J. W. Andrews threw open his pleasant new studio to a limited number of friends on Tuesday evening, February 28, who enjoyed the studio, the beautiful organ and the choice program of eight numbers, selected from the works of Johann Sebastian Bach, 1685-1750.

The studio is in the rear of Plymouth Church, and with its two manual organ, built by George S. Hutchings, of Boston, is a pet scheme of Mr. Andrews for several years.

The Sunday concerts given by the Danz Symphony Orchestra grow in favor every season, drawing large crowds, and as a means of educating the popular taste in the best music is gaining force every Sunday.

Mr. Brooks, organist of the First Congregational Church, gave a most delightful sacred concert the first Sunday in March, at which time Miss Amelie Rippe, soprano, was the vocal soloist. Her voice is rich, full and of wide range. She has spent several years in the musical centres of Europe, and from some of the eminent masters brings the most flattering testimonials. On this occasion she sang with great effect, her beautiful voice filling the vast audience room and delighting her listeners. Mr. Brooks' organ solos were more than usually brilliant in selection and rendering.

There are now three of the large churches of our city where the Sunday evening organ recital is an established rule. The programs are choice ones, and already they are the means of drawing crowds to the service which immediately follows. The organists are: J. W. Andrews, at Plymouth Church; H. S. Woodruff, Church of the Redeemer, and S. A. Baldwin, First Baptist Church.

Claude Madden, violinist, recently returned from a protracted tour in Europe, has resumed his old position of musical director at "Holy Rosary" Church (R. C.). His many friends in this city are glad to welcome him home again.

ST. PAUL, March.

THE Choral Association gave its third concert for the season on the evening of March 2d at the Peoples' Church. The soloists were Mrs. Agnes Thomson, soprano, Chicago; Mr. W. H. Rieger, tenor, New York, and Mr. G. E. Holmes, bass, of Chicago; Prof. J. Warren Andrews, of Minneapolis, presided at the organ, and the orchestral parts were taken by Danz, of Minneapolis, and Seibert's, St. Paul, full orchestras. Selections from Handel's "Judas Maccabaeus" and part first of Mendelssohn's "St. Paul," formed the program. S. A. Baldwin, director, will never allow a word of commendation to his face, upon his efficient training and skillful leadership, but he will have to meet it in the pages of this valuable journal. Nowhere is a musician more earnest or more indefatigable in his labors in any city or society. The chorus respond to his baton as one voice, evincing perfect sympathy with him. As a chorus, St. Paul is justly proud of it and its work. On this occasion their work was very good. The orchestra was most skillfully managed, there being no undue thunder in quantity of sound. The organ accompaniment, under the masterful handling of J. Warren Andrews (Minneapolis), was like the rich perspective in a beautiful picture. The concert was an immense success.

The "Schubert Club," of St. Paul, is an organization of which any musical centre might justly be proud. It has a large and influential membership, and affects very markedly the musical element of the "Twin Cities." With the proverbial "push" of this section, they have inaugurated a "Loan Fund" for the assistance of rising musicians who are not able financially to study with the masters. With the depth of true womanly sympathy, and musicianly appreciation, Mrs. Dorr, the president of the club, unfolded its hopes and aims, and its exceedingly bright outlook. She is a bright, energetic woman; an organist in one of the prominent churches of St. Paul, full of housewifely, motherly duties, yet has plenty of time to spare to art and its needs in Western fields.

Looking over the ground, the discouragements attending a

limited income in instances where real talent and merit were found, the idea of the "Educational Loan Fund" was immediately presented and acted upon.

A series of four concerts to be given within the space of a few weeks was the next step, and in a short time these concerts were announced. The proceeds go to the fund, the price for the season being placed so reasonable that not even the veriest "Scrooge" could grumble.

The first of the series was a recital by the celebrated pianist, Adele Aus der Ohe. She was assisted by Miss Kate Gordon, soprano, of St. Paul. No need to describe Aus der Ohe; all the musical world knows how she plays; with what beauty, strength and poetry of feeling she interprets; how the piano is made to paint the pictures of the master composers for the mind of the artist listener. There are pianists and pianists, just as there are poets and poets; no two alike, yet each monarch in his own realm.

Miss Gordon was in good voice and sang in her usual finished style. On March 9, Miss Geraldine Morgan was the attraction, and of course the violin hits the popular taste. As she is a pupil of Joachim, expectation was raised to a very high pitch, and was not disappointed. The attendance at both concerts has been very large, which augurs well for the success of the enterprise.

Ah! how can I write to-night, with Nordica's beautiful voice singing to my soul? I can only close my eyes and see again the winsome face, the captivating manner, and hear again the marvelously sweet voice, with its birdlike purity of tone, and perfect artistic finish. St. Paul went wild over Nordica and her group of stars. There was scarce standing room at the "Metropolitan." Scaldi and Campanini are old favorites, but Nordica and Fischer are new to people of this section. They have literally taken the city by storm, and have established their precedence already won in other musical centres. The two concerts given here were a musical feast, for although the programs were made up of music with which all music lovers are familiar, yet the arrangement was decidedly pleasing, and the execution beyond compare. If Campanini should live to be as old as Methuselah, he would always be the finished artist.

Emil Fischer has a superb basso, rolling out from a magnificent chest. As "Mephistopheles" he is sufficiently dangerous. It is easy to second the prophecy already made of Mrs. Nordica, that she is to be the coming diva. Supremely pure and sweet are her birdlike trills and runs, and her sustaining qualities are wonderful. But it is not alone her superb voice and perfectly finished style, but it is her captivating personality that carries an audience. As "Marguerite" in the garden scene from "Faust" she was irresistible. Her acting as well as her singing was the highest type of delicate artistic expression. The song at the spinning wheel and the "Jewel" aria were given with rare grace and brilliancy. Nordica possesses the passion of genius as well as its intellectual understanding. She has enthusiasm, which even in the serenely classic school gives a warmth few artists can ever bestow upon it. In this she is supreme and beyond compare. Scaldi, too, is as charming as ever. Mr. Del Puente, baritone, is an undoubted artist, in acting as well as singing. The Nordica concerts in both cities were the gem of the musical season, and they have left a glorious memory behind them of musical enjoyment, supreme and perfectly satisfying.

On Sunday, the 12th ult., Miss Farine, the young and rising cantatrice, sang for the Universalist Church, making a most decided impression and winning the highest eulogiums from the large congregation present. Her selections were "The Better Land," Cowen, and "Abide With Me," to the music of "Promise Me," De Koven.

ACTON HORTON.

San Francisco Letter.

SAN FRANCISCO, March 17, 1893.

ST. Patrick's Day! It used to be celebrated with a tawdry parade, but of late years the faithful "hire a hall," and entwine in private to the far greater satisfaction of all other Americans.

Mr. Alfred Wilkie gives the last of his second series of ballad concerts this afternoon at the Palace Hotel. I see that Mr. Wilkie, though an ardent Englishman, has been as canny as a Scotchman by printing his program in green ink, "to catch the Irish vote"—ary of music. His long list of songs comprises several Hibernian favorites, to be sung by our best local singers.

Some years ago a California boy named Noah Brandt went to Leipzig to study music and become a violinist. He made diligent use of his opportunities, and came home a very meritorious artist. But as solo violin playing don't pay, our friend drifted into the more lucrative terpsichorean branch of the business, of which he made so much that he soon became our most popular man in that line.

At length, however, his merits as an artist and his manly dignity came in conflict with two or three of those buzzards who flit round and fatten upon "society" by "leading Germans" or getting up "musicales," which caused Mr. Brandt to throw aside waltzes and quadrilles, and go in for composition.

The happy result of all this now is a new opera founded upon Captain Cook's experience in the Sandwich Islands 100 years ago. The libretto was written by Mr. Sands W. Forman, an old newspaperman of this city, and at present one of its board of supervisors. Mr. Brandt is enthusiastic about the work, and has most sanguine expectations regarding its success. Disinterested persons who have heard some of the music speak in the highest terms of its merits.

Going to hear "His Majesty" in its second week at the Tivoli I find it vastly more attractive than when first produced. I should decidedly pronounce it above the average in the long list of things produced at that house, which is saying a great deal; for the average is not a bit low at the Tivoli, which you may have heard gives the best show on earth for the money. It may be fancy on my part, but I have an idea that the whole tone of the Tivoli is improving; not that it was ever much in need of it, but the bibulous feature of the place may have been an objection to many people. It is a feature, though, that is scarcely noticeable, and I am sure no gentleman ever takes his female friends to a place of public amusement where he feels less apprehension lest they

should meet with anything offensive to their feelings by the behavior of those in the audience or behind the footlights.

If anything were needed to improve the standing of this house, Bauer's symphony concerts have supplied the want. At each one of these admirable entertainments the place is filled with the finest audience the city affords, and when this thing occurs twice a month, I fancy the cheap, economical perennial opera house must be looking up and improving in standing though not increasing the rate of admission fees.

The last symphony concert had for its principal features Mendelssohn's Scotch Symphony, Moskowski's, Moorish Fantasy, from "Boabdil," and the prelude to "Francesca da Rimini," by Arthur Foote. Mr. Donald de V. Graham sang a couple of songs in his usual delightful manner. The overture to "Oberon" and Saint-Saëns' "Danse Macabre" were also played.

At the next concert, March 24, Mr. Nathan Landsberger will be the solo violinist. The prelude to "Lohengrin" and Goldmark's "Rustic Wedding Symphony" are promised.

The Philharmonic's third concert of the fourteenth season was given at Odd Fellows' Hall, on the 16th. Whether it was owing to the change of hall and the cataract of cold air falling directly upon my devoted head, I can't say, but I failed to enjoy this concert as much as I did the previous one, and I hope the next one will be in the old place. The "Hebriden Overture" was the opening number, besides which the orchestra played an "Evening Song," by Jensen; "Filigram," by Lackenbacher; the "Neapolitan Suite," by Massenet; "Loreley Paraphrase," by Nevada, and Delibes' "Silvia Ballet."

The more interesting number, however, was Liszt's Hungarian Fantasia, for orchestra and piano, which introduced Miss Ernestine Goldmann, a local pianist. Her playing was received with hearty delight, and in response to a recall she gave a Godard mazurka. Miss Goldmann is a delightful pianist. But I could not fully enjoy her playing, nor the beautiful singing of Mercadante's "Il Sogno" and several other songs by Mrs. J. E. Birmingham, a pupil of Mrs. Marriner-Campbell, rapidly becoming a favorite, owing to my unfortunate proximity to a brace of prattling "spoons" in the next seats, who "kept it up" without a break through the whole program; so that between their silly babble and the cold air douche I had scant time for adequate attention to the excellent program provided by Mr. Herman Brandt and his orchestra.

The occasion of their being in the wrong hall was owing to the Metropolitan being occupied by Miss Adele Aus der Ohe, who, under the management of Albert Marks, began a series of four recitals there on the 16th. Her previous visit in 1890 occurred during my absence in the East, but I heard great praise of her when I returned. She was greeted with the accustomed enthusiasm last night and even recalled at the close of the concert; so I see by the morning papers.

A couple of harp recitals are announced by the Misses Maud and Eleanor Morgan at Metropolitan Hall on the 15th and 17th under the patronage of a long list of society people. Miss Maud made a most favorable impression here last year when she appeared at her father's organ recitals, almost the last he gave, before his lamentable demise, in Oregon.

I had the pleasure of hearing the rehearsal of a large string orchestra under the baton of Prof. T. D. Herzog, the other day, at Kohler & Chase's Hall, composed exclusively of his pupils. Mr. Herzog has been here a number of years, doing good work as a teacher with less noise about it than any other I know. But no other teacher has such an orchestra among his own pupils that I've yet heard of. Some of these students have made marvelous progress in the comparatively short length of time they have studied.

HENRY M. BOSWORTH.

A Burmeister Recital—Here is the program of a recital given by Miss Thelma Burmeister at the De Pauw School of Music last Wednesday evening. She was assisted by Miss A. M. Fernie, soprano, Miss Rose Marquis, violin, and W. H. Jones, piano:

Twelve etudes Symphoniques.....	Schumann
(Transcribed for two pianos by Richard Burmeister.)	
Miss Burmeister and Mr. Jones.	
"Connais-tu le pays?" "Mignon".....	Ambroise Thomas
Miss Fernie.	
Impromptu in C minor.....	Schubert
Scherzo (op. posth).....	Schubert
Nocturne in F sharp.....	Chopin
Valse in E minor.....	Chopin
Miss Burmeister.	
Sonata in G for piano and violin.....	Grieg
Misses Burmeister and Marquis.	
"Dost thou love me?".....	Cowen
Printemps nouveau.....	P. Vidal
Miss Fernie.	
Bonne nuit.....	Niemann
Valse de Concert.....	Niemann
Miss Burmeister.	

Callers.—Mrs. Ashforth, Mrs. Georgine Schumann, Miss Amy Fay, Emma Heckle (the soprano), Miss Cecelia Schiller (the pianist), Miss Alice Mandelick, Mr. and Mrs. Constantin Sternberg, E. M. Bowman, Hugo Goerlitz, Carl Faelten (director of the New England Conservatory), Anthony Stankowich (the Philadelphia pianist), Carl Stasing, of Boston, Henry Schoenfeld (the winner of the symphony prize at the National Conservatory concours), Mr. Martin Roeder, Wm. C. Carl and Mr. Gustav L. Becker were callers at this office last week.

It Will Not Be Richter.—Boston, April 3, 1893.—It was reported this morning that in all probability Richter, the noted orchestral leader in London, would succeed to the position of conductor of the Boston Symphony Orchestra, held by Arthur Nikisch, who has resigned. Col. Henry L. Higginson, who manages the concerts, said this morning, however, that there was no truth in the report that Richter was to be engaged or has been tendered the position. Furthermore, he said he had not decided upon anyone yet as Mr. Nikisch's probable successor.—"Herald."

The Musical Mouse.

By W. E. NORRIS.

IT was rather unkind of them to call him the musical mouse, and of course he did not like it; but he was so very small, and his musical talent was so very great, and he had such a quaint little wistful face and such bright eyes that perhaps the half compassionate critic who first dubbed him that sobriquet in print may be acquitted of any malicious intention. At all events, the nickname stuck to him, and by it he was known throughout the length and breadth of England; although the posters which announced his periodical performances in London and the provinces continued, naturally enough, to describe him as the "marvelous juvenile pianist, Franz Ostermann." Not that that was his real name, for the numerous business letters received by his father and impresario were addressed to Mr. John Robinson; still his late mother had been a Miss Ostermann, and it must be obvious that a juvenile pianist should hail at least nominally from the Fatherland.

It may not be equally obvious to everybody that the father of a juvenile pianist should be entitled to pocket the whole of that juvenile pianist's earnings, and at the age of thirteen this somewhat suddenly ceased to present itself in the light of an absolute necessity to Master Franz. He was a quiet and taciturn child; but that of course, did not prevent him from having his own thoughts and his own ideas, nor even (when favored by opportunity) from giving startling effect to them. Upon several occasions he had shown himself recalcitrant; upon many occasions he had been soundly whipped; upon a few he had carried his point. He was therefore by no means without hope of success when, just as he was about to be led to the platform to perform before a large audience at the well-known watering place of Winchcombe, he sat down resolutely and declared, in his little high pitched voice, that unless £20 were given to him then and there to do what he pleased with he would not play at all.

This was really terrible, for the nobility and gentry of the neighborhood were waiting, and immediate corporal punishment was out of question, and the sympathies of the small assembly in the artists' retiring room were entirely with good Mr. Robinson, whose scowls and blandishments proved alike unavailing to move the young rebel. It was a case, Mr. Robinson felt, for provisional concession and he accordingly promised his dear little Franz that the sum demanded should be paid that evening. But Franz shook his head; his terms, said he, were money down or no performance. Finally his father produced two £5 notes; somebody lent him a third and somebody else made up the total with 5 sovereigns. Thereupon the musical mouse assumed his professional smile, appeared before the audience and for the next hour and a half "fairly enchanted all who had the privilege of listening to him with his exquisite renderings of the best composers."

The following is a transcript from the "Winchcombe Sentinel" of the following day: "As a matter of fact, he did not do much, exquisite or otherwise, in the way of 'rendering,' although his technical proficiency was beyond dispute, and would have been astonishing even in a pianist of twice or three times his age. In any case his hearers were enchanted; they applauded with all their hands and feet, and as soon as the recital was over not a few ladies found their way into the little room behind the platform, for the benevolent purpose of making themselves personally acquainted with the youthful enchanter." This was far from being a novel experience of Franz Ostermann, who submitted to feminine caresses with the smile which he had been taught that good manners required him to put on at such times, but which did not express extreme gratification. Feminine caresses indeed were not agreeable to him; he would very gladly have dispensed with them; even the advent of the Dowager Lady Winchcombe herself—that wealthy and powerful local celebrity—failed to stir his emotions in the faintest degree. He had been kissed by empresses and queens, not to speak of duchesses, marchionesses and countesses innumerable, and he had long ago arrived at the conclusion that there is no sort of pleasure in being kissed by old women, however exalted their rank. Besides, some of them had beards.

Lady Winchcombe had the advantage over some of them, inasmuch as she was not only beardless, but made no offer to kiss the young gentleman, for whose talent she professed the sincerest admiration. She was a handsome, middle-aged, motherly looking woman, and it was in a very kindly and sympathetic voice that she said:

"Poor little man! how tired you look! Are you tired?"

"Oh, yes, I am always tired," answered Franz, meaning rather to state a fact than to make any appeal for additional pity.

"But that is quite wrong; that will never do! How are you to go on giving concerts if you aren't allowed to run about and have plenty of fresh air, like other children? Come back to tea with me and be introduced to my little daughter, who is about your own age. I suppose you can be spared?"

Lady Winchcombe supposed, and had good reason for supposing, that every wish of hers could be complied with.

In this instance she was not disappointed, although Mr. Robinson, while bowing obsequiously and thanking her ladyship for her kindness and condescension, thought it right to mention that Franz had not been at all a good boy that day.

"He is an overworked boy," said Lady Winchcombe, rather severely; "and everybody knows, or ought to know, that an overworked boy cannot be a good boy." And when Franz was seated beside her in her softly cushioned carriage she asked: "Well, what have you been about? Why did your father say that you had been naughty?"

Franz put his hand into the pocket of his velvet knickerbockers and tightened his fingers upon the notes and coins which constituted his entire personal assets. This lady appeared to be a well disposed person; but his precocity had taught him to distrust appearances, and he doubted whether it would be prudent to let her into the secret of a plan which the accident of her invitation had rendered somewhat more easy of execution than it otherwise would have been. So he limited himself to the confession that he had for a few minutes refused to perform that afternoon.

"Dear me!" exclaimed Lady Winchcombe, laughing, "and if you had persisted there would have been no concert. How amusing that would have been! However, as you didn't persist, there wasn't much harm done, and your father won't punish you, I hope."

Nothing was more certain than that his father (if he got the chance) would both punish him and pick his pocket, but it is always difficult to explain domestic situations to outsiders, and Franz abstained from any effort in that direction. He answered with perfect truth that he did not think his father would punish him this time; soon after which he was spared all further need for equivocation by the pulling up of the carriage beneath the portico of the Winchcombe Towers.

Winchcombe Towers is not quite so grand an edifice as its name might seem to imply, although it is by far the largest and most imposing among the many villas which are scattered over the hillside of the fashionable watering place that it dominates. Such as its magnificence and luxury were, they produced no impression of awe or wonder on Franz Ostermann, who had seen plenty of big houses, and conservatories, and powdered footmen, and Persian carpets before. These attributes of wealthy existence were nothing to him, but he did like muffins, and was not averse to congenial society when it could be had. It was his good fortune to be provided with both on being invited to seat himself at a tea table beside Lady Ella Stracey, a vivacious little blue eyed maiden, who at once set to work to catechise him, and of the two he really thought that he liked Lady Ella the best.

Her mother had letters to write, so that the two children were left together to make friends, which they speedily did, and as soon as the muffins had been consumed Lady Ella took her visitor off to the stable yard to show him her dogs and her rabbits and her Shetland pony. He was much interested in the latter, as well as in the groom who conducted them into the other stalls and loose boxes, and whom he addressed with a good deal more respect and reverence than he had displayed when talking to Lady Winchcombe.

"That is what I am going to be," he informed the little girl when they had left the stables. "I am going to be a groom."

"You a groom!" she returned, opening her eyes and surveying him with a touch of disdain; "why, I thought you were going to be a pianist. You don't know anything about horses, do you?"

"Not yet, but I can learn. Of course I shan't begin by being a groom; I shall be a stable boy at first. In fact—this is a great secret, you know, but I don't mind telling you—I mean to run away. I have got a lot of money, and I shall take the train to London to-night and be lost. Once I am there, I shall get a situation easily enough."

He proceeded to state the reasons which had caused him to decide upon this somewhat hazardous step, and very good reasons they were, as his hearers were fain to admit. It was a melancholy tale that the poor little fellow had to tell, and he told it with a pathos which was all the more touching because he evidently regarded his hardships as nothing so very out of the ordinary. Only he had come to the conclusion that it wasn't worth while to submit to them any longer. Lady Ella, who was a high couraged child, and perhaps rather a spoiled one into the bargain, was moved to tears of indignation by this artless account of the brutalities of a drunken father and of the desperate weariness engendered by what to the outer world might have looked like a series of artistic triumphs; but what roused her ire more than all the rest put together was Franz' matter of course statement that he had never before practiced less than eight hours a day. That, it seemed to her, revealed a state of things not to be borne by man or mouse. She had never been whipped in her life, and probably thought she was brave enough to put up with physical pain, but she did know what practicing scales for an hour a day meant, and she hated it. As for going through that terrible drudgery during eight mortal hours—not while there were laws in the land and determined persons ready to set them in motion.

Now, it was evident that she herself, being still of tender

years, though not lacking in determination, was hardly the proper person to invoke the aid of the law; in fact, as a matter of detail, she did not quite know how to set about it. Consequently she lost no time in appealing to one in whose power to do anything and everything that justice might require she felt almost as unbounded a confidence as she did in the Queen's. In the course of their talk the children had strolled into the rose garden, where Lady Winchcombe was at that moment wandering about with a basket and a pair of scissors, and before Franz could check his companion she had rushed up to her mother and had poured forth a rapid résumé of his wrongs, not forgetting to mention his proposed flight and his project of turning himself into a stable boy.

"Good gracious me!" ejaculated the good natured lady. "A stable boy, indeed! I never heard of such a thing! But, my dear child, you don't dislike music, do you?"

"N-o," answered Franz; "I don't dislike it. I used to love it once," he added wistfully.

"Of course you did, and so you will again when you have had a little rest. Rest is what you want, and rest you shall have I promise you. Now go into the house with Ella, and don't talk any more about running away. You are going stay the night here, and presently I will send down to the hotel for your things. Then I will see your father and make arrangements with him. It will be all right, so don't bother your head about it until I tell you what has been settled."

Lady Winchcombe was impulsive and authoritative. This was what her ladyship's local lawyer gave her to understand, in respectful and circuitous language, when she sent for him and informed him that she had made up her mind to adopt the musical mouse. The lawyer thought that there would be difficulties and considerable expenses attendant upon the proposed transaction; he also ventured to hint that there would be responsibilities which might, at a future date, be found inconvenient. But Lady Winchcombe did not wish for advice; she only wanted legal information and an interview with Mr. Robinson. The former was at her service; the latter she could not have, for the excellent reason that Mr. Robinson, when summoned, was discovered in an unrepresentable state of intoxication. Franz' clothes, however, were procured, and in the morning up came Mr. Robinson, sober and alert, as well as fully prepared to vindicate his right to the custody of his offspring.

"Your ladyship means well, no doubt," said he; "but my son is my son, and I don't care to part with him. Added to which the loss of his professional services would mean the loss of many hundreds a year to me."

"If you come to that," replied Lady Winchcombe, "there are, I believe, societies for the prevention of cruelty to children and means of carrying out their object. You ought to be ashamed of yourself; but of course you are not ashamed, and I shall not waste time in trying to make you so. It is a mere matter of business; name your price, please."

She was entitled to talk in that magnificent style for she was immensely rich, being not only in the enjoyment of an ample jointure but having also been the daughter and sole heiress of a great banker. She might, if it had so pleased her, have adopted all the musical mice in Europe without any appreciable diminution of her annual income. The upshot of a prolonged discussion was that Mr. Robinson made a capital bargain with her, which would probably have been an even better one had not a lawyer chanced to be present. It was agreed that, in consideration of a formidable indemnity, Franz should be handed over body and bones to Lady Winchcombe to do what she liked with until he should attain his majority; that his father should not interfere with him directly or indirectly and should not even be permitted to see him unless by the boy's express wish. This treaty having been duly ratified, Mr. Robinson went gayly off and was gloriously drunk for three consecutive days, and thus, as by magic, the present and future life of Franz Ostermann passed suddenly from darkness into light.

Well, at any rate, he thought so, and what any man or boy thinks about himself must be so, as far as he is concerned, that is. To be persuaded that you have a headache is to have a headache, notwithstanding all proofs that may be adduced to the contrary. Franz, poor fellow, often had headaches, for his brain had been exerted beyond its natural strength; but it was not until some time after he had been adopted by Lady Winchcombe that he began to have occasional heartaches, and these, as he would have been the first to acknowledge, were not due to any fault on the part of his kind protectress.

At the outset, anyhow, he was as happy as she could have wished him to be. For the first time in his recollection, he had a complete and absolute holiday; all that was asked of him was to amuse himself and grow fat, and he did the one if he could not accomplish the other. He was such a queer little old-fashioned creature that the whole household became imbued with a compassionate sort of affection for him. Lady Ella, as often as she could escape from her governess, took him out sailing on sunny, breezy afternoons, when the wind was off shore and there was not sea enough on to disturb an uneducated digestion; the red

faced coachman put him upon one of the carriage horses and trotted him up and down the road outside Winchcombe Towers; the butler exhibited the family plate to him and favored him with long, leisurely anecdotes about the splendid entertainments which had taken place in London "afore his lordship died." It was all very delightful while it lasted; but of course it could not last indefinitely.

His future career had been mapped out for him, and he was far from rebelling against the decision which had been taken on his behalf. He possessed a talent which Providence had obviously intended him to utilize; he must, sooner or later, make his living by it, and very good and kind it was of Lady Winchcombe to furnish him with facilities which, but for her, must have remained out of his reach. So, holiday time being over and her ladyship having betaken herself to her country residence in Warwickshire for the winter, he departed, not so very unwillingly, for the town house in Curzon street, where he was to be placed under the care of Mrs. Markham, the superannuated housekeeper, while he pursued his musical studies.

His education in the art of which he was so strangely ignorant, notwithstanding his extraordinary technical skill, was conducted by the best teachers and with a noble disregard of expense. Week after week and month after month he worked at harmony and counterpoint; fresh horizons opened themselves out before him, and the passionate love of music which had displayed itself in his early childhood came back to him in some degree. Yet it did not return in its former freshness. "If he lives he will undoubtedly be a brilliant performer; but I see no promise of his ever becoming a composer," a great authority wrote to Lady Winchcombe; and, indeed, the boy's whole heart was not in his work, though he quite believed that it was, and though he was anxious to be a credit to his generous benefactress. Perhaps his genius had been withered by premature forcing; perhaps the bread of charity must always and of necessity turn bitter in the mouth; perhaps, also, the life that he led, with nobody to talk to in play hours except toothless old Mrs. Markham, was too dull and too monotonous to be healthy.

However, Lady Winchcombe really couldn't help that. Upon the impulse of the moment she had done a very kind thing; her relatives and friends assured her that she had likewise done a very foolish thing; either way, it seemed to be out of her power to do more than to provide the boy with food, raiment, lodging and the best of masters. Some day, no doubt, the musical mouse would develop into a musical man; meanwhile there was nothing to do but to leave him in Curzon street and send him down to the country every now and then.

It was when his patroness came up to town that Franz was dispatched into Warwickshire to take in a stock of fresh air, and it was when she went to Warwickshire or to Winchcombe that he returned to the metropolis. If this arrangement hurt his feelings a little it will be pretty generally agreed that he had no business at all to be so sensitive. Moreover, it was really a sensible arrangement, and one which obviated many difficulties. "What in the world are you going to do with the poor little beggar?" Lady Winchcombe's brother, who was an elderly and worldly wise gentleman, had asked her. "You wouldn't like him to take his meals in the servant's hall, I suppose, yet you can't very well have him to dine with you. At least, if you do, the chances are that one of these fine days he will begin making love to your daughter; and then—well, then, I presume there will be ructions."

Remote as that contingency appeared to be, Lady Winchcombe deemed it just as well to guard against it; possibly, also, she was not very eager to exhibit her protégé to her friends; for the disappearance of the musical mouse had been more or less of a nine days' wonder, and the newspapers had got hold of the story, and she had been a good deal laughed at. Lady Winchcombe was a kind hearted woman, and she had never lacked the courage of her convictions; still, she did think that nobody ought to take the liberty of laughing at her, and she was therefore unwilling to remind the irreverent of an episode which had perhaps brought her kindness of heart into higher relief than her wisdom. Thus for a period of about eighteen months after the change in his fortunes Franz Ostermann led a solitary existence, with occasional despondent and even rebellious thoughts.

The more he learned the less he was inclined to believe in his capacity for ever achieving greatness in his art. He was not sure that he particularly cared to be great, whereas he was quite sure that he did want a little human sympathy. Lady Winchcombe was as kind as possible; Lady Ella, when he saw her, always gave him a friendly welcome; but it was evident that neither of them remembered him from the moment that he was out of sight. Sometimes he wondered whether it would be very wicked and very ungrateful to run away a second time in search of employment for which no mortal could have been more hopelessly unfitted. He was a sickly child, as Mrs. Markham might have testified, had she been asked, and he brooded over these reflections in a manner which was not likely to prove beneficial to his health.

One gloomy December morning he was at work as usual, wishing that his head would stop aching and wondering

whether London fog made other people long to be dead and buried, when his heart was gladdened and his spirits raised by the receipt of an urgent summons to proceed immediately to Warwickshire, where, as he knew, Lady Winchcombe was at that time entertaining a large party of visitors. Her ladyship, it appeared, was in a difficulty. She had organized and advertised a grand concert, which was to take place in the adjoining county town for the benefit of certain local charities. She had secured the services of various eminent professionals, chief among whom was the renowned Russian pianist, Mr. Berditscheff, and now that wretch Berditscheff had thrown her over, for no other reason than that he was a wretch who delighted in putting his betters to inconvenience by way of showing how completely independent he was of their favors. Her ladyship, while determining to take ultimate vengeance upon the discourteous Muscovite, was equally determined that her concert should not be ruined by his discourtesy, and indeed it struck her as a happy inspiration that she should take this opportunity of trotting out her musical mouse, the echoes of whose previous performances had long since ceased to vibrate in the memories of those who had heard him two years before. Franz, therefore, was despatched to Warwickshire by express, and immediately on his arrival there were shown to him the two pieces which he was expected to interpret in the stead of his more celebrated fellow artist.

Well, he was not Berditscheff, but he could at least play the notes—perhaps even do a little more than that—and he had four clear days to devote to practice.

During those four days he did very little else but practice upon the piano in the school room, which apartment was assigned to him for his sole use and behoof. Lady Ella's governess having departed for her Christmas holidays, so that when the fifth day, which was that appointed for the concert, came he felt justified in yielding to the solicitations of Lady Ella, whose entreaties that he would come out for a ride with her he had hitherto resisted. Lady Ella, who was now the possessor of two ponies, and had been several times taken out to follow the hounds with her uncle, was naturally anxious to display her skill to this poor little Cockney, and she put him upon the animal which, she was careful to assure him, was by far the quieter of the pair.

Now, there was of course no reason why Franz should be ashamed of being an inexperienced rider; but as a matter of fact, most of us are modest about such attainments as we possess, while we pride ourselves upon those in which we do not excel, and he had after all received a certain amount of instruction from the grooms during these periodical sojourns of his in the country. And he set forth, therefore, fully determined to do everything that Lady Ella did, and managed to follow her over a couple of flights of hurdles, though the second performance of this feat landed him very near his pony's ears. Happily for him she did not see the desperate struggles by means of which he got back into the saddle; but when he drew alongside of her she had some rather contemptuous criticisms to make upon his seat and hands, and, what was worse, she discovered that his nerves were not altogether under control.

"You mustn't get into a funk," said she. "you'll never ride if you do. Uncle John says I don't know what fear is. Now, I'll take you over a little bit of a brook; you'll do it all right if you follow me. Toby isn't very fond of water, but he'll jump with a lead. Only you must cram him at it, you know."

Perhaps poor Franz—and small blame to him—did not know how to ride at water; perhaps Toby was quite aware of his incapacity; in any case that wicked little beast after galloping steadily in the wake of his stable companion stopped short on the verge of the leap, which Lady Ella negotiated with perfect ease, and Franz was shot head first into a very muddy stream. It was not deep enough to drown him, nor did the peals of laughter with which he was greeted when he emerged daunt his courage; but it must be confessed that his pride was deeply wounded, and the worst of it was that his return to the house was a somewhat ignominious one, for Toby, instead of waiting to be caught, had trotted back to the stables.

That settled it—that, together with the scolding which he had received on his arrival from Lady Winchcombe, who reminded him how very wrong and inconsiderate it was on his part to run the risk of catching cold on the eve of his appearance in public. A design which had long been gradually crystallizing in his mind now took definite shape. These people had been good to him, but they despised him. He could not do the things that they did; he could not live with them; nor in truth would they allow him to do so, but since he had been in the house he had partaken of his meals in solitary grandeur in the school room. Well, he would do his best to repay them; he would play for them that night as he had never played before, and he would never play again. As soon as he should be back in London he would effect his escape and earn his own living, even though he should be reduced to sweep a crossing for it.

That evening Franz Ostermann had a success such as many artists dream of and only a few obtain. He fairly swept away his audience, which was by no means a purely provincial one, for it included two or three judges whose approval was worth having. These gentlemen were enthusiastic in their praises; they did not hesitate to assure

Lady Winchcombe that the boy was destined to be another Liszt; his execution and phrasing, they declared, were almost faultless, and he had, besides, something which could not be described in words, but which was recognizable by the initiated as genius. The truth was that he played magnificently. He threw his whole soul into what he had resolved should be his last public performance, and no doubt this extraordinary facility of which he was conscious was in a great measure due to the fact that he was in a high fever from start to finish. As for the thunderous applause, he scarcely heeded it, though he bowed and smiled mechanically, as of yore. He thought, poor boy, that his emotion had raised him above that petty sphere in which compliments are of value, but in reality something more commonplace than that was the matter with him. He had been thoroughly chilled by his ducking in the afternoon; he had entered the concert room shivering; he left it with burning hands and feet and a sense of overpowering stupor which prevented him from understanding or responding to any of the pretty things that Lady Winchcombe said to him on the way home. It was necessary to lift him out of the carriage and it was also necessary to put him to bed and send for a doctor forthwith.

The doctor came and shook his head. Three days later he requested permission to call in one of his confrères, who did the same. At the end of a week, when there was really no hope of saving the boy's life, a great man was summoned from London, and he, rather to Lady Winchcombe's displeasure, told her dryly that she had wasted his time and her money by sending for him.

"I was anxious to have the best advice," she said. "I am extremely fond of the poor little fellow, and I would do anything I could to keep him alive. Such a genius as he is, too! I can't see why he shouldn't recover, now that he is no longer delirious."

"No; I dare say you can't, my dear lady," answered the physician; "but I can. Of course people do recover from inflammation of the lungs and other diseases if they are strong enough; if they are not the disease beats them, and that is what will happen to him. I don't doubt that you have meant well by cultivating what you are pleased to call his genius, but it is a pity that you couldn't be content to let nature do her own work. Your gardener will tell you what the result upon a plant is of forcing it to bloom before its time."

This was rather hard upon Lady Winchcombe, who had expended a considerable sum of money for the specific purpose of preserving Franz Ostermann from the dangers of premature development; but as her conscience did not accuse her, and as she had presence of mind enough to snub the eminent physician, it is not necessary to pity her very much.

Nor, for the matter of that, is there any necessity for pitying the poor little musical mouse; for it is almost certain that, if he had lived, his life would have proved more or less of a failure. At all events he would have felt it to be such; which is another way of saying the same thing. He sank to his rest quite peacefully and contentedly, after Lady Ella, with tears running down her cheeks, had assured him that nothing had been further from her than to accuse him of cowardice.

"If only you will get well, Franz, I will teach you to ride much better than I do, and I will never, never show off before you in that horrid, conceited way again," she declared.

But Franz was unable to oblige her; and as was only natural at her age, her grief over the loss of her playmate did not last beyond a few weeks. Lady Winchcombe—she could do no less—put up a very pretty marble cross over his grave and sent a check to his father, who (probably under the influence of liquor) indicted an eloquent epistle to her, in which he affirmed that he should never be able to forgive himself for having consented to part with his beloved child. However, she has adopted no more budding geniuses. That sort of thing, she says, is too harrowing and too unsatisfactory. We live in a wicked and crooked world, and how can one poor, weak woman attempt to set it straight? The only plan is to subscribe handsomely to societies for the protection of children and—to look the other way when painful episodes occur.—"Sun."

Karl Wolff in Town.—Karl Wolff, the well-known musical manager of Berlin, is in the city. He has come over to look after some important musical interests at the Columbian Exposition.

Mrs. Constance Howard Dead.—Mrs. John Stow, who died suddenly on Saturday last at her home in Tenth street, was well known to the musical public under the name of Mrs. Constance Howard. Mrs. Stow was a woman of remarkable intellect, possessed of a mind full of strong ideas upon the most important matters of the day, and she was more than usually gifted as a conversationalist. Her tact, her ready wit, and her exceeding charm of manner made her a universal favorite. She was especially distinguished as an accomplished pianist, and during the last few years had become noted for the cleverness with which she entertained audiences, both here and in England, by some admirable lectures, illustrated by her own performances on the piano. She was a devoted, conscientious and intelligent student of Wagner, and her lectures were explanations of his later operas. Mrs. Stow leaves a large circle of friends, who most sincerely mourn her loss.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

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(Incorporated under the Laws of the State of New York.)

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Vice-President, OTTO FLOERSHEIM.

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draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 688.

NEW YORK, WEDNESDAY, APRIL 5, 1893.

Telephone - - - - 1253-18th.

PIANO case maker Chas. E. Stone, of Erving,
Mass., writes to us: "Why don't you New
Yorkers send some money out into the country?"
Because we want it all ourselves.

THE new Musical Merchandise Catalogue of Wm.
Tonk & Brother, New York city, which will be
known as the "Columbian Edition," is about to come
from the press. Copies can be had by addressing
the firm, 26 Warren street.

B. F. OWEN has engaged with the N. Stetson &
Company Corporation, of Philadelphia, as
salesman, having closed his association with Geo. E.
Dearborn. There is nothing new regarding the lease
and occupancy of 1416 Chestnut street held by Mr.
Dearborn at present.

WE are not able to state the ulterior motive or
purpose of the Consolidated Manufacturing
Company, of Boston, in giving a \$100,000 chattel
mortgage as reported, and in fact we did not know
that there was \$100,000 worth of property to mort-
gage, but if it was done to oust Geo. M. Guild the

deed does seem cruel. Guild is in reality the Patent
Action, and it would not have been without him, and
the piano patents used by the company are his. If
the company has succeeded in getting rid of Guild
the method certainly was expensive.

THE "Ernomy" of the World's Columbian Expo-
sition seems to have overwhelmed brother Bill
with its stupendosity to an extent that is calculated
to make the "Music Tired Review" editor immortal.

THE Needham Piano-Organ Company has secured
the services of Mr. George Blumner to represent
its line of goods in North and South Carolina, Georgia,
Alabama and Florida. Mr. Blumner is a thoroughly
posted piano and organ man, who is also well ac-
quainted in the trade throughout the section coming
under his control.

THE Standard Piano Company, now occupying the
building on Seventh avenue above Fifty-third
street, will soon be removed to West Forty-eighth
and Forty-ninth streets, near the North River, where
it will occupy an extensive factory building directly
adjoining the factory of Hardman, Peck & Co. The
capacity of the new Standard factory is 50 pianos a
week.

M. R. P. J. HEALY, of Lyon & Healy, Chicago, and
wife and young son spent recent days in Bos-
ton, New York, Baltimore and Washington and are
on their way to Chicago via Cincinnati. Mr. Healy
seems to feel better and more invigorated from this
latest trip than on former occasions, which is probably
due to the excellent company he is in this time.

Up to March 20 the piano department sales of Lyon
& Healy had reached a total amount equaling the
sales of the whole of March, 1892.

F. C. McARTHUR, a most successful and compe-
tent piano and organ merchant, of Knoxville,
Tenn., where he has built up a business paying a
handsome annual profit, has decided to sell out and
go into the retail piano business here in New York
city, where he proposes to apply methods that have
made his present business a success. Mr. McArthur's
stock, lease, good will, &c., is now for sale, and there
is a good opening for a man of character and stand-
ing, who with capital intends to make himself a factor
in the music trade of the Southwest.

OUR old metempsychosical friend Clambake, who
has been operating in a circle and getting back,
as a matter of course, to the starting point, has been
engaged for some weeks in explaining why he ex-
plains. His old debts are still fondly cherishing hopes
of being redeemed, and his unnegotiable documents
are about being framed as heirlooms in the families of
deluded piano and organ men. The time is rapidly
approaching when Clambake will leave town again
to come back as soon as he returns, and he will be
somewhere else when he is not here. With his usual
repugnance to data, he will forget those things he
does not remember, and will continue until he stops
again.

WE note that a dinner and reception to Mr. and
Mrs. J. B. Woodford were given by Hartman
Baker, Esq., and Mrs. Baker, at their residence on
Mount Vernon street, Philadelphia, on Saturday
evening last.

Mr. Baker is the cashier and executive manager of
the Merchants' National Bank—one of the most pro-
gressive and reliable financial institutions of that city
—and one of the most popular of the younger set of
wideawake, aggressive business men who are prov-
ing quite conclusively that all Philadelphians are not
in a chronic condition of somnolence.

Mr. Woodford, the manager of the N. Stetson &
Company Corporation, will, if we mistake not, give
him some valuable assistance in the same direction.

IT is to be hoped that there will be a representative
attendance at the World's Fair of editors of music
trade papers, particularly those from abroad. From
a careful persual of our several English exchanges it
is patent that there is much from our view point that
can be learned by our collaborators on the other side.
They will have presented to them at Chicago a series
of object lessons that will be of incalculable good if
they will but avail themselves of the opportunity.
The immense interests in matters of musical mer-
chandise that England and America have in common
would seem to be sufficient incentive for our British
friends to pay a midsummer visit, to say nothing of
the business they might pick up while here. THE
MUSICAL COURIER extends to them, in the name of the
music trades, a warm invitation, and pledges itself to
extend to them every professional courtesy. Our
apartments and facilities are placed at their com-
mand.

SOHMER & CO. have just issued a "Souvenir of
Sohmer Cartoons," published in recent years in
"Puck," "Judge" and "Frank Leslie's." These
cartoons are all reduced in size and the pamphlet is a
handy one to carry about. The first cartoon is the
Sohmer-Liszt, published in Christmas "Puck," 1886.
Then comes the cartoon of the Sohmer grand, with
the artist group, followed by the one with the
crowned heads and the Sohmer. The cartoon of the
Sohmer grand, ahead in the race after Wagner's
"Roman Chariot Race," follows. Next is the one
representing Uncle Sam presenting to Mr. and Mrs.
Cleveland a Sohmer grand. After this we find
Charley Fahr showing a Sohmer upright to some
country visitors. This is from Christmas "Judge,"
1886. Another cartoon represents Mr. Sohmer intro-
ducing Columbia to a Sohmer grand. Then comes
the Columbus cartoon—Mr. Sohmer next to the
Columbus statue showing a Sohmer. Two other
cartoons follow these. The pamphlet can be had on
application from Sohmer & Co., 149 East Fourteenth
street, New York.

A WESTERN contemporary states that James
Medbury, formerly of Escanaba, Mich., where
he was in the piano and organ trade, and now of
Chicago, has commenced a suit for libel against THE
MUSICAL COURIER, placing the damages at \$20,000.
We have received no notice of a suit, and hardly be-
lieve that Mr. Medbury is responsible for the infor-
mation as far at least as this paper is concerned.
We reprinted an article that appeared originally in a
paper published where Mr. Medbury resided, and
what Mr. Medbury should now do is to secure a re-
traction from that paper first—provided that paper
published a malicious falsehood about him. People
who are interested in Mr. Medbury will only take
stock in any legal proceedings he may see fit to take
provided they are instituted to clear him from the
aspersions said to have been uttered against him;
but if he proposes to sue a dozen or more papers that
happened to have reprinted the original article for the
mere purpose of dividing any prospective damages
he may secure from them with his lawyers, he will
have a neat job on hand. Any lawyers who may
have proposed such a scheme are not very apt to
possess the ability to win even a good case, much
less a case which comprises no malice. Libel pre-
supposes malice.

—Mr. P. J. Gildemeester left for a short trip West on Saturday
morning.

—The Steinway representation at Reading, Pa., has passed into the
hands of C. W. Edwards. Mr. Edwards sold five A. B. Chase pianos
last week.

—Thompson & Odell, of Boston, known as a musical merchandise
house, have entered the retail piano business, representing the Brad-
bury piano.

—A. Peterson, of Peterson & Co., Berlin, Germany, makers of the
Peterson Pneumatic Piano, left Germany on the Columbia on March
30 for New York, and is now due here.

—Mr. Wm. F. Decker, of Decker Brothers, returned from a short
trip this morning. Mr. Dieckman, who had been absent on a three
weeks' tour, got back on Monday morning.

—W. Harris Seltzer, the enterprising Philadelphia piano and organ
dealer, is out with a scheme that will enable two of his customers,
who are lucky enough to hit the right number, to get return trip
tickets to the Chicago world's fair for nothing.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

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SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING-PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.
262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.— MANUFACTURED BY THE —
CENTURY PIANO COMPANY.MINNEAPOLIS FACTORY: Cor. Main, Bank and Prince Streets. MINNEAPOLIS OFFICES AND WAREHOUSES: CENTURY HALL, cor. Fourth St. and First Ave. South.
NEW YORK FACTORY, WAREHOUSES AND OFFICES: 461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

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THE MASON & RISCH VOCALION CO. (Limited),
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ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York. Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURES
HIGH
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PIANOS.

BOSTON, MASS.

KRANICH & BACH.

A Great Piano Factory.

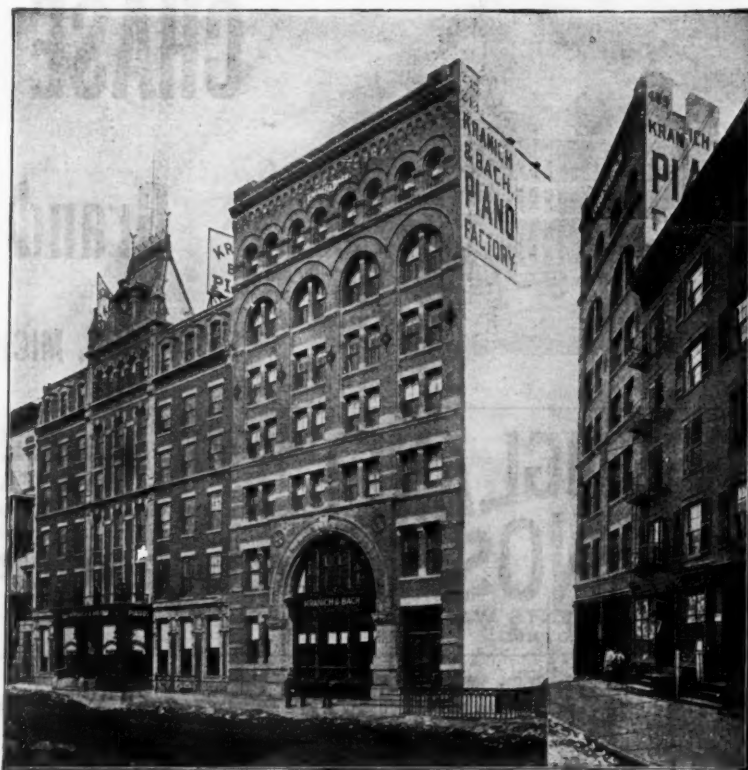
OLD AND NEW.

An Industrial Monument.

IN the very heart of the city of New York, where the value of property in real estate has reached figures undreamt of only a decade ago, one of the old-established and highly-honored firms of piano manufacturers has completed a new structure for manufacturing and commercial purposes, which, in addition to and connected with its old factory, makes a remarkable and imposing industrial monument, and a tribute to the firm's genius, as well as a living evidence of the worth of the piano business if properly conducted.

The accompanying illustration shows at a glance what Messrs. Kranich & Bach, the firm under present consideration, have succeeded in creating and under what kind of auspices their pianos will now be made. The front of the combination factory on East Twenty-third street has a large L on Second avenue, and the total working room capacity makes the establishment one of those huge institutions in the line that give to the outside world some kind of estimate of the greatness of the piano trade.

We can to a great extent give a comprehensive idea of the factories by grouping the details under a head which



VIEW SHOWING THE TWENTY-THIRD STREET AND SECOND AVENUE FRONTS.

SIXTH FLOOR.....Varnishing and Rubbing Departments
FIFTH FLOOR.....Case Making—Veneering and Gluing Departments
FOURTH FLOOR.....Bellymen—Engravers—Carvers—Stringers
THIRD FLOOR.....Grand and Upright Action Finishing and Fly Finishing—Key Shop.

escapes. From this court yard the stables and watchmen's quarters are also approached.

Recapitulation.

This table gives us a comprehensive idea of the Kranich & Bach factory as it is now constituted.

It can readily be gathered from this that there is no establishment which has better, more practicable and more modern facilities for placing pianos upon the market than that of Kranich & Bach. There is nothing in the whole line of scientific methods of construction which the Kranich & Bach house has decided to apply which is not in use in their new establishment, and all that can be done to advance the high standard of production is constantly brought into play.

For many years these pianos have been distinguished as instruments of a high artistic character. The men at the head of the house are among the famous piano builders of America. The latest products of their factory prove that they have kept pace with the most approved methods. As one evidence alone of the truth of this statement, we recommend an examination of one of the grand pianos they have made for the Chicago exposition, which is now at the wareroom.

The capacity of the big factories is 50 a week, including about five grands a week. Within a short time all departments will be in complete running order, and the output will approach the demand for the pianos, a demand, by the way, which has been increasing steadily and constantly.

Behr Brothers & Co.

World's Fair and Other Matters.

THE complete display of Behr Brothers' pianos at the world's fair exposition will be in readiness for shipment in time for the opening. The firm has made the selection of Harold F. Brown, the leading salesman of their Fifth avenue salesroom, as manager of their exhibit. Mr. Brown is able to fill the important position commendably, and he is fully equipped for the approaching duty. The exhibit will consist of three grand and 8 upright pianos. The Behr representative in Chicago, Henry Dettmer, who has a large wareroom in the Schiller Theatre on Randolph street, will have a duplicate display on exhibition.

The general traveling of the firm is now entirely in the hands of Edward Behr and William J. Behr. Both of these are to a great extent traveling among the large trade representatives. The latest arrangement to record is the new firm of Klein & Gibbs, Canton, Ohio, who have made the Behr piano the leaders. They have opened with a lively trade.

The Behr pianos at the Hotel Waldorf here have called for great praise among the thousands who have interested themselves in the unique display of pianos at this hotel. In fact, the Steinway, the Chickering and the Behr pianos at the Hotel Waldorf make a kind of reduced exposition display.

—Jerome Hopkins is seeking "Piano and Music Trade Subscriptions" to the new springtide opera, "Samuel, or the Witch of Endor."

The pianofortes of Messrs. Kranich & Bach have long been known to me as excellent instruments but upon recently trying them, I was really surprised at the great progress they have made answers the finger in the most satisfactory manner, the tone is pure, full, and sympathetic. I consider them first class pianos in every respect.

S. B. Mills

New York Feb 15th 1893

will show readily how practically the operations can be conducted and what the future of Kranich & Bach promises.

COMBINED FACTORIES.

OLD FACTORY.	NEW FACTORY.	SECOND AVENUE L.
50x125 feet.	75x100 feet.	55x100 feet.
6 stories and basement.	7 stories and basement.	8 stories and basement.
Total front on East Twenty-third street.....feet. 125		
" " Second avenue.....feet. 25		
SEVENTH FLOOR.....Storage Rooms		

SECOND FLOOR....Light Machinery, such as band and jig saws—Regulating and Fine Rubbing Departments.
FIRST FLOOR....Tuning, Polishing, Overlooking and Shipping Departments—Grand Show Room—Upright Show Rooms—Offices.
BASEMENT....Boilers, Engine Room, Dry Room, 70x40 feet—Lumber.
COURT YARD....A Courtyard, 50x50, forms the central ground plan. Under this courtyard the boiler and engine rooms are located. This gives light to all the floors in addition to the light from the streets, and wide iron stairs form a series of fire

CORPORATIONS.

A FEW questions put to those concerns in the music trade who in the various States are operating under corporation laws might, if taken into proper consideration, be conducive of some good.

When you incorporated did you do so under the advice of an attorney who had made a specialty of corporation matters?

Have you read and studied the corporation laws under which you are supposed to be conducting your business?

Were your By-Laws drawn up by a competent corporation lawyer?

Do you conform to them, and is your action as it occurs periodically recorded on your minutes?

Is your minute book kept in proper order, showing your regular and irregular (?) proceedings?

Are your accounts kept in conformity with the rules governing stock corporations?

Are you distinguishing between stockholders' meetings and directors' meetings and between the functions of these two bodies—separate but inseparable?

If you are in doubt about all this, if your corporation is not acting in accordance with the law, your contracts are void and your business transactions are illegal, and your relations to the incorporators and stockholders are also on a false basis.

Please remember that your judgment is not paramount unless you are a legal authority. Your whole business may be jeopardized for want of its legal status.

NOTICE TO BUYERS

Of Pianos in Michigan.

WE have before us an advertisement published in the Mount Clemens (Mich.) "Press," which states, among other things:

Swick & Co., Extra Large Size \$400, \$425, \$450.

Anybody paying any such prices for Swick pianos is swindled. The pianos of Swick are offered, on circulars in our possession in the handwriting of a member of the concern, at \$105, \$110 and \$115. People who may want Swick pianos should not be asked to pay more than a legitimate retail profit on the goods; but to ask \$400 or take such price is a rank swindle, a thievery of the worst sort, and lower in rank than the operation of a highwayman, who at least takes his chances.

If any dealer or anyone can ascertain who has been induced to pay or agree to pay such a figure or a price approaching such a figure for a Swick piano or a piano stenciled and emanating from the Swick concern, the names of the victims should be sent to this office. Swick has a perfect right to make pianos and sell pianos and give them away if he is so disposed, but a dealer who sells these Swick pianos as a high grade or \$400 piano should be pilloried by the trade in his vicinity. Such a dealer, if he is no fool, is a rascal.

Shaw Pianos.

New Representatives.

THERE is apparently no end to the continued activity and development of the institution in Erie, Pa., that is engaged in making and planting the Shaw pianos. Hardly has it been promulgated that a new opening has been made for these instruments and older and conservative pianos displaced, when the information needs supplementing with additions to the list.

To-day we are in possession of a regular list of new representatives of the Shaw pianos, gathered in at one stroke, so to say. A formidable list it is, too. These are the latest acquisitions.

Geary Bros. New Haven, Conn.
M. B. Lamb. Worcester, Mass.
Smith & Beardsley. Boston, Mass.
A. J. Ellis. Uniontown, Pa.
Kleber & Bro. Pittsburg, Pa.

There is really very little to add to this plain statement of facts, which, in itself, is sufficiently eloquent to obviate the necessity of comment. Those who have at all followed the trend of affairs with the Shaw Piano Company cannot have failed to notice that it has conducted the system of placing its pianos upon a well defined plan necessary to and consistent with the handling of a high grade instrument.

The system has been eminently successful—first, because a high grade piano was behind it, and secondly because it appealed to the best judgment of sensible dealers.

Two Automatic Ads.

UNDER the caption "Rivalry in Philadelphia" our esteemed contemporary, "Printers' Ink," esteemed chiefly because under the pressure of THE MUSICAL COURIER it has ceased to advertise Daniel F. Beatty's fakes, published the following letter from C. J. Heppé & Son, together with the subjoined advertisements. "Printers' Ink" makes no comment on them and does not answer the query in the letter, therefore we reproduce them and extend the question to the music trade, merely expressing in passing an opinion that both ads. are excellent.

C. J. HEPPE & SON,
Pianos, Organs and Aeolians,
PHILADELPHIA, March 18, 1893.
Editor of PRINTERS' INK:
Does the similarity of the inclosed ads strike you as a "copy?"
The "Æolian" and the "Symphony" are the only two pneumatic instruments on the market. The "Symphony" people have copied a dozen or more ads in this manner.
Is it a just or good policy? Yours,
C. J. Heppé & Son.

From Philadelphia Times, Oct. 4, 1892.

TO HEAR PADEREWSKI
or Rubinstein again would be a treat. You can hear them play their whole repertoire. All depends on your recollection of it. You can regulate the stops of the ÆOLIAN so as to make the pause, the crescendo and the retard just as they made it, while the instrument executes the notes.

C. J. HEPPE & SON,
1117 Chestnut and 6th and Thompson.

From Philadelphia Ledger, March 18, 1893.

Did you hear
PADEREWSKI?
If not you can repeat his repertoire on the

SYMPHONY
with all the poetic feeling and wonderful crescendo and diminuendo effects that have made him famous. With this wonderful instrument no musical knowledge is required.

NORTH & CO.,
1308 Chestnut Street.

Movements.

MR. P. J. HEALY'S movements are referred to editorially in this issue. Mr. Willard A. Vose, of Boston, and a party of friends returned from Florida on Thursday, and stopped at the Fifth Avenue Hotel during the rest of the week. E. W. Furbush, of the Vose & Sons Piano Company, Boston, spent Thursday in this city, and returned to his home that afternoon. Karl Fink is back from Bermuda. George W. Lyon, of Chicago, was in Boston and New York last week. Mr. Charles Keidel, of Wm. Knabe & Co., Baltimore, was in town a few days ago. Mr. Calvin Whitney, of the A. B. Chase Company, after having visited Washington, Philadelphia, New York and Boston, has gone West. Mr. W. J. Dyer, of St. Paul, finished his trip East on Monday, and went West. C. W. Spingler, the Weedsport, N. Y., piano and organ dealer, was in town on Saturday. J. A. Phelps, of Sharon, Wis., inventor of the Phelps Harmony Attachment, was in town, and left for Boston to-day. S. A. Gould, in charge of the Ditson piano department, Boston, was here on Saturday. Rufus W. Blake and Mrs. Blake have returned from the Pacific Coast, and reached home at Derby, Conn., on Saturday evening. Wm. Barry Owen, of the McPhail Piano Company, of Boston, was here last week. F. E. Everett, of Potsdam, N. Y., was in town on Monday. Col. J. J. Estey, of Brattleboro, who has been in Chicago, Atlanta, and who on his return stopped over at Louisville, Indianapolis, Cincinnati and Pittsburg, left yesterday for home. Albert Weber was in Buffalo on Monday.

Camden Pianos.

R. C. MASON, A WELL-KNOWN DEALER, TO MANUFACTURE THEM.

A factory for the manufacture of pianos is one of the latest of Camden's industries.

R. C. Mason, the Market street piano dealer, is enlarging his place of business at Fifth and Market streets, for the manufacture of a new piano to be known as the R. C. Mason piano.

The addition, which runs back several feet into the yard of the building recently purchased by Mr. Mason, is already in course of completion, and the work of manufacturing pianos will be commenced in all probability, next week.

For a time Mr. Mason will build four pianos a week, and in the work he will have employed some of the best piano builders in the country. The instruments which he intends to construct will contain all the improvements of the latest makes of pianos.

Mr. Mason has been making a special study of pianos for some time and has found that by using the various bass tones for certain instruments and the higher tones on others he can manufacture a piano

second to none in the market. He proposes to use only the best and most durable materials, and says his instruments will not only be durable in material but also in melody.

This is from a Camden paper. The news appeared in last week's MUSICAL COURIER.

Do Pianos Improve by Age and Use?

North American Review, April, 1893.

THE claim has been made that the quality of tone of certain pianos will, with due care, improve by age and use. The experience of most people with the average piano is such as to make this seem chimerical if not impossible. Yet the claim is founded on the experience of hundreds who have tested it, and on well established scientific principles.

The fact that violins, cellos, guitars and the lighter stringed instruments improve with age and use when properly constructed has been recognized for ages. Violins made by well-known makers in past centuries bring on this account fabulous prices. The world renowned Remenyi uses an instrument made 167 years ago by Stradivarius that he values at \$1,000 an ounce, and would not part with it at that price. Its tone quality is something marvelous. But wherein does this wonderful quality lie? The strings have been changed hundreds of times; the tuning pins scores of times; the bows more frequently still. The part producing the richer, more entrancing quality of tone lies back of the bow, the strings, the bridge, in the body of the violin itself. Its character depends on the materials used and their proper relations and construction.

We have heard tunes played with a common violin bow on a fiddle made by driving nails in a common wooden bootjack. But no one would mistake that for a Stradivarius or Cremona. As with violins, so with pianos. The strings, pins, hammers, action, are not the piano proper, from which comes the marvelous richness of tone, yet by many they are considered the essential parts, and in too many of the pianos made to-day they are about all there is of value. Tunes can be played on them. They will stand all right. But the same thing can be said of the bootjack fiddle. Neither is fit to be called a musical instrument.

Very few of the manufacturers themselves appreciate the intrinsic merit there is in the part of a piano which lies back of the action, strings and tuning pins. With them anything will do for skeleton, anything for iron frame, almost anything for sounding board, and anything for holding the tuning pins firmly; if the piano is strongly built and will stand in tune they are satisfied. In the perfect piano these parts are mere accessories. The piano proper lies back of them, and a proper combination of material and construction makes it possible to produce through them the tonal effects that characterize the true piano as the king of stringed instruments.

Said one who had been a manufacturer of pianos for 15 years and a teacher of music as many more, as he placed his hands on an A. B. Chase piano: "Ah! you do not get that quality of tone from the hammer or the strings. That can only be obtained by commencing away back at the foundation of the piano and perfecting every part of it all the way through. I have examined these instruments thoroughly every way, and I have no hesitation in saying they are the most perfectly constructed piano made to-day. He had good reason for this statement. Commencing with the wooden frame the makers have constructed it and the sounding board, bracings, bridges, iron frame, scale, and every part of their piano, with the one idea of securing the best possible tonal quality with the greatest durability. The material and construction are based on the latest scientific investigations and the ripened experience of piano manufacturers.

Every piano so constructed should show wonderful tonal qualities when first built, and become firmer, clearer and more resonant as the whole settles together under the tension of the strings, until it becomes one complete, almost vitalized, musical instrument—a perfect piano. Such is the experience of all who have A. B. Chase Pianos and have properly cared for them. This improvement is very marked in the first three or four years, the tonal quality becoming something wonderful in that clear, deep, bell-like characteristic which gives them such popularity with refined musicians.

The A. B. Chase Piano is always sent out from the factory with the strings tuned to standard or concert pitch. And to attain the most satisfactory results it should always be kept tuned up to this pitch until all its parts have become thoroughly settled, tempered and developed. This will go on gradually for years, the quality of tone becoming stronger, clearer, deeper, richer every day. If this improvement is watched carefully it will be a revelation of increasing satisfaction to its possessor, of which he never dreamed when the purchase was made.

Each A. B. Chase piano is composed of over 7,000 different pieces. Such an instrument should have the best of care by its owner. Extreme dampness may start the glue, swell the wood, rust the strings, stiffen the action. Extreme heat long continued may unduly shrink all these parts, loosen the joints and ruin the best piano ever made. Neglect of tuning will render impossible the most perfect settlement of all these parts in proper proportion. But with proper care as to temperature—and the A. B. Chase piano will stand any climate where any piano will stand—and with proper tuning, the improvement must follow as a natural result of the relations and conditions of its construction. There is no guess work in it, no doubt about it.

PATENTS RECENTLY GRANTED.

Guitar. Wm. Becker, Chicago, Ill. No. 493,910
Pin for strings of musical instruments } G. A. Earnst, Camden, N. J. 493,917
Banjo. Wm. Mayer, Chicago, Ill. 493,634
Banjo. Frank B. Converse, New York, as- } signed to H. Gordon, New York. 494,059
Æolian harp. Giles J. Holbrook, Jersey City, N. J. 493,773
Piano stringing device. Arthur J. Bollermann, New York. 493,748

FULLY qualified piano man, speaking English and German, desires position to represent firm at world's fair. Best of reference. Address H. D., care THE MUSICAL COURIER.

WANTED—A piano tuner and first-class repairer. Must be sober and industrious, Permanent position and good. Address D. E., care THE MUSICAL COURIER.

UNIFORM PITCH.

WORLD'S FAIR STANDARD.

Piano Manufacturers' Association, New York.

CIRCULAR No. 14.

BRATTLEBORO, VT., March 29, 1893.

Since the adoption by the Piano Manufacturers' Association of New York of "that A which gives 435 double vibrations in a second of time," as a standard musical pitch, its introduction throughout the United States has been very general, much more so than the most sanguine friends of this important reform could reasonably have expected, but the country was ripe for it, and the co-operation of the extensive body of musicians behind this movement has secured its adoption easily and quickly. The most important event since the action by the Piano Manufacturers' Association of New York is, however, its adoption by the World's Columbian Exposition authorities at Chicago, which is published for the information of all concerned.

LEVI K. FULLER.

WORLD'S COLUMBIAN COMMISSION,
CHICAGO, ILL., U. S. A., March 27, 1893.

Hon. Levi K. Fuller, Brattleboro, Vt.

DEAR SIR—In reply to yours of 23d inst., I beg to say that the pitch A 435 is adopted by this department, with the approval of Theodore Thomas, musical director, as the standard musical pitch for the World's Columbian Exposition.

Yours truly,
SELIM H. PEABODY,
Chief, Department Liberal Arts.

The official adoption of the standard pitch of A 435 by the authorities of the World's Columbian Exposition will have a far reaching effect and will strengthen the general tendency to do away with any conflicting pitch. The tests of the musical instruments will be based upon this pitch, and, as a matter of course, all the works performed under the direct auspices of the fair will be produced with this pitch.

To Governor Levi K. Fuller the greater part of the success of this movement is due; he has not permitted any opportunity to pass to forward the good cause, and the trade, as well as the profession, are indebted to him for the hard and successful work connected with the step.

Our Foreign Exhibits.

THE British catalogue will not officially be published for some little time; but we have the best reason to announce that the only piano makers who will send goods to Chicago at all from England are Messrs. Bishop & Son, who propose to exhibit two upright pianos. Messrs. Erard's London house will send a splendid display of harps, specially manufactured to suit the American climate. Their exhibit is now ready, and, indeed, was shown a few days ago to a large party of musicians and others interested in the subject. A display of military band instruments will be sent from Messrs. Besson's London house, and also by Messrs. Rudall Carte. Both firms have prepared some of their best goods to capture a portion of the American trade. Messrs. Higham, of Manchester, likewise send an excellent display of brass instruments. The Musselburgh Company will send music wire; and handsomely printed editions and other music will be dispatched to Chicago by Messrs. Augener & Co. and the Sunday school Union. This is the total British exhibit.

There is also to be an exhibit of musical instruments from Canada. We understand that space has been applied for by Messrs. Nordheimer and Messrs. O. Newcombe & Co., both of Toronto, who will send grand and upright pianos; the Dominion Organ and Piano Company, of Bowmanville, and the Bell Organ and Piano Company, of Guelph. Both the Dominion and Bell will exhibit some of their leading organ styles and their newest designs in pianos.

The following is the complete and revised list of the French piano exhibitors. Since the list was last published several names, it will be observed, have been added:

PIANOS AND HARMONIUMS.

Aucher frères, pianos. A. Bord et Cie., pianos. Burgasser, ditto. Carpentier, inventor of the métrope. Cottineau & Tailleux, organs. Focké fils aîné, pianos. Gasparini, ditto. Gaveau, ditto. Girard, ditto. Gontière, ditto. Hansen, ditto. Hugot, acières de Firminy. Jaulin, harmoni-cor. Kriegelstein, pianos. Labrousse, ditto. Lary, ditto. Lescuyer, ditto. Lévêque & Thersen, ditto. Limonaire frères, organs. Les fils de V. Mustel, ditto. Pleyel, Wolff & Cie., pianos. Ricaris (de), ditto. Rohde, ditto. Ruch, ditto. Amédée Thibout, ditto. Ullmann, ditto. Vanet, ditto. All the above are of Paris.

VARIOUS.

Bazin, violin maker, Mirecourt (Vosges). O. Bing, strings, Paris. G. Chevreil, marquerie, Paris. Cottreau, ditto, Paris. Evette & Schaeffer, instruments of music, Paris. Hel, violin maker, Lille (Nord). Jacquot & fils, ditto, Nancy (Meurthe-et-Moselle). L'Épée & Cie., Sainte-Suzanne (Doubs). J. B. Martin, instruments of music, Paris. Léon Pinet, sundries, Paris. Rossero, ditto, Paris.



THIS is one of the latest of the Schubert styles. Everyone knows that the Schubert Uprights have always been noted for the attractiveness of their case designs. The above is a fair sample. Why not write for further particulars?

Jules Sézerie, ditto, Paris. André Thibouville, fils & Cie., instruments of music, Paris. J. Thibouville-Lamy, ditto, Paris. Thibouville-Martin aîné, ditto, Paris.—London "Music Trades Review."

SPECIAL.

CHICAGO OFFICE THE MUSICAL COURIER,
April 4, 1893.

Mr. Phil. A. Starck has withdrawn from the firm of Starck & Strack.

Erard Harps

For the Chicago Exposition.

OF all the exhibits in the forthcoming Chicago exhibition none, we make bold to say, will possess greater or more general interest than the collection of harps shown by Messrs. S. & P. Erard, of 18 Great Marlborough street, London, England.

The harp, apart from its graceful shape, rendering it literally "a thing of beauty," has a unique history of its own extending back into the remotest ages. Indeed, no other existing musical instrument is at once so linked with the past, and—may we add—the future, in men's minds, as is the harp. Representations of it are common upon the ancient monuments of Egypt and Assyria, and it was extensively used by other ancient nations of the world, notably by the Hindoos, Persians and Hebrews.

Indeed, with regard to the last named people, we have only to recall the frequent allusions made to the harp in Holy Writ (more frequent than those to any other musical instrument) to prove its universal recognition from or before the days of King David, and King Alfred in more modern, although still remote days, down to our own times.

The harp may be said to have always had a peculiar fascination for mankind, and to have exercised a spell over their affections. Indeed in at least one case it may be said to be bound up in the hearts of a whole nation, and to form even the national emblem, as in the case of Ireland. But it is not of "the harp that once through Tara's halls," or any other historical or legendary harp, nor even with the golden harps of another and more blissful sphere, that we would speak now.

It is of the nineteenth century harp, which, in common with other things not actually born in this marvelous century, has undergone such change as to render it equally as perfect as inventions not heard of prior to 1800. We should before indicating the nature of the changes mention that the modern harp is of larger dimensions than those used in ancient times, which were—like the Irish harp, familiar, at least heraldically, to us—usually small enough to be held on the knees while being played.

The large harp originated among the northern nations of Europe, and thence spread to every part of the civilized world. During the seventeenth and eighteenth centuries the harp was most extensively used, and, probably because its own graceful shape lent itself readily to augment the graces of its fair performers, it became most fashionable throughout Europe, and especially in England and France. The harp of the seventeenth and eighteenth centuries was, at best, but a very imperfect instrument, and even those elaborate as works of art, made by Naderman and by Cousineau early last century, had mechanism of the most primitive order.

It may be said that until Sebastian Erard arose the harp

was not a musical instrument at all, but only a pretty toy. Sebastian Erard might with truth have replied, had he been asked who was the inventor of the harp, "C'est moi."

Induced about 1786 by the solicitations of the celebrated harpist, Krumpholtz, to turn his attention to remedying the very imperfect mechanism of the harp, he produced what is known as his single action harp. A disagreement with Krumpholtz, however, discouraged Erard from proceeding further, until later on during his exile in England he again took up the matter, with the glorious result that in 1810 he patented his double action harp, by which each string on the harp is made capable of producing three sounds, viz., the natural and the semitone above and below it. The harp then for the first time was fitted to enter the lists with any other musical instrument, and to render, like the piano, any piece of music without any restriction as to the key in which it is written.

All this was accomplished, without materially changing the external characteristics of the harp while revolutionizing its internal mechanism, by Sebastian Erard, the founder of one of the grandest manufacturing firms in the world, and of whom it has been truly said that "in his own peculiar line he was doubtless the greatest mechanician that ever lived!"

It is needless to add that it was only a question of a short time before all the makers of harps on the old system, finding their occupation gone, left Erard in "sole possession of the field."

On the death of Sebastian Erard his work was taken up by his nephew, Pierre Erard, to whom is due the still later improvements embraced in the Gothic harp, such as were afforded by a greater space between the strings and a broader sounding board than the Grecian harp (its immediate predecessor) afforded.

It is needless to say that in these days in the harp world Erard is "monarch of all he surveys." All peoples, nations and tongues proclaim him "King" and come to him to provide them with the means of rendering efficiently the masterpieces of such great musicians of this century as Wagner, Liszt or Mendelssohn.

In the collection of harps about to be exhibited by Messrs. S. & P. Erard are the Grecian model, in use from 1810 to 1837, and the Gothic model, first made in this latter year, and at the present moment the only perfect harp in the world.

The Erard harp is the only harp used by the world's greatest harpists. Eastern representatives, N. Stetson & Co., Philadelphia; Western representatives, Lyon, Potter & Co., Chicago.

—Mr. Robert M. Webb and wife returned home on Saturday last from their pleasure trip through the South.

—C. F. Goepel & Co., 137 East Thirteenth street, announce that they are prepared to send their piano and organ supply catalogue to those firms in the trade who require the book.

—The Standard Action Company, of Cambridgeport, Mass., has just closed a contract with a large New York piano manufacturer for one year's supply of actions. The business of March with the Standard Company was just double that of March, 1892.

—Mr. Otto Braumüller has gone to Bermuda for a much needed rest. He will be absent but a couple of weeks, and has so prepared his work ahead that everything will run smoothly while he is away, and several matters of importance will reach their culmination in time to receive his personal attention upon his return.

WANTED—First-class piano salesman for outside work. Address C. P. S., care of THE MUSICAL COURIER.

FIRST-CLASS piano tuner and repairer wants a position in warehouse and outside work. Also competent to do general work on reed and pipe organs. Sober and industrious young man. Best references given as regards work and character. Address "Tuner," care MUSICAL COURIER.



CHICAGO OFFICE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, April 1, 1893.

World's Fair.

AS everything pertaining to the fair is of general interest, and as there has been so much misrepresentation relating to the extortion which visitors were to be subject to, the following letter of explanation has been issued by President Higinbotham.

There is information in it of which even the residents of this city were ignorant, and ought to set at rest the many idle rumors which have been scattered far and near.

WORLD'S COLUMBIAN EXPOSITION,
CHICAGO, March 30, 1893.

To the Public:

Because of many misrepresentations and misstatements relative to exposition management and affairs being in circulation through the press and otherwise, both in this country and abroad, and in reply to many letters of inquiry or complaint touching the same matters, it seems advisable that some official statement regarding them should be made to the public. Therefore, I respectfully ask that the widest publicity be given to the following facts:

1. The Exposition will be opened in readiness for visitors May 1.
2. An abundance of drinking water, the best supplied to any great city in the world, will be provided free to all. The report that a charge would be made for drinking water probably arose from the fact that hygeia water can also be had by those who may desire it at 1 cent a glass.
3. Ample provisions for seating will be made without charge.
4. About 1,500 toilet rooms and closets will be located at convenient points in the buildings and about the grounds, and they will be absolutely free to the public. This is as large a number in proportion to the estimated attendance as has ever been provided in any exposition. In addition to these there will also be nearly an equal number of lavatories and toilet rooms of a costly and handsome character as exhibits, for the use of which a charge of 5 cents will be made.
5. The admission fee of 50 cents will entitle the visitor to see and enter all the Exposition buildings, inspect the exhibits, and, in short, to see everything within the Exposition grounds, except the Esquimaux Village and the reproduction of the Colorado cliff dwellings. From these as well as for the special attractions on Midway Plaisance a small fee will be charged.
6. Imposition or extortion of any description will not be tolerated.
7. Free medical and emergency hospital service is provided on the grounds by the exposition management.
8. The Bureau of Public Comfort will provide commodious free waiting rooms, including spacious ladies' parlor and toilet rooms in various parts of the grounds.

H. N. HIGINBOTHAM, President.

An important point in relation to having the exhibits on the grounds is the decision that the goods must be there by April 10, but this rule will undoubtedly be greatly modified, though the officials do not care to state their position on this qualification, thinking that by doing so everyone will wait until the last moment and there will then be a general rush. I think I can say, however, that the manufacturers of such delicate products as musical instruments will receive all the consideration that the circumstances will permit.

The music trade have ever since the work of the fair began had a representative in the person of Mr. I. N. Camp, who, had he been consulted more, would possibly have prevented a great deal of the late unpleasantness. The music trade were not by virtue of importance to the public or financial consequence entitled to any representation in the board of directors, and it is only by courtesy they have ever been permitted to have a representative. Nevertheless, Mr. Camp has been so acceptable to the leading gentlemen of the fair that there is no doubt of his re-election at the meeting which takes place some time to-day. At the caucus, which was held yesterday, most of the old board were determined upon.

The Blasius Withdrawn.

The latest news in relation to withdrawals is that the Blasius Piano Company, of Woodbury, N. J., have pulled out. There are no particulars in relation to this matter, the only remarks I have heard being from some of our Chicago

people, to the effect that if the Blasius Company have only \$10,000 capital paid up they had better stay out. I understand that the Blasius space has already been tendered to the Emerson Piano Company, and there is still a chance that the latter concern may reconsider their late determination not to exhibit.

The Strauch Brothers' Exhibit.

One of the younger members of the Strauch Brothers action house, I hear, is in town looking after their interests in the fair. They are looking for an enlarged space, in which to make a more interesting exhibit. They mean to have something novel also in the way of a booth. This is, of course, always providing they can get sufficient space.

The Conover Factory Strike.

The trouble at the Conover factory got a trifle more serious than was anticipated, and lodging and feeding the men in the building will cost the Chicago Cottage Organ Company some money, but they are determined to see it through, and when this cruel mayoralty campaign is over they can probably get some assistance from the city officials. It must be understood that the trouble is entirely confined to the varnish department. The factory is running to its usual capacity.

Mr. T. G. Mason Happy.

Mr. T. G. Mason, of Messrs. Mason & Risch, was in town looking after world's fair matters. Mr. Mason spoke enthusiastically relative to a 70 stop vocalion organ which the company had recently finished for a Boston gentleman. Mr. Mason is also much pleased with the work done for the vocalion by Messrs. Lyon, Potter & Co.

Story & Clark.

The following is for terseness a model, and is introductory to the coming Story & Clark catalogue:

"Never before in the history of reed organ manufacture have there been such marked progress and advancement as have been shown within the past few years. This Columbian year crowns them all in the splendid line of instruments, as shown by the following pages. Every effort has been made and directed toward perfection in every department of manufacture. Better material has been used; new machinery has been added. Extreme care and close attention has been given in details. Close competition tends strongly to cheapen construction, but the aim of the Story & Clark Organ Company has ever been to produce the best at any cost.

"The foundation of all true and lasting success comes through good goods and honest and progressive manufacture. The proof of this is shown in the marvelous and wonderful development of this company each year since its inception.

"Within the past year so great has been the demand for our goods in foreign markets that a new factory has been equipped and put in operation in London, England. In these days when the trend of capital is westward, it was a bold and daring move to even attempt such an undertaking. But Story & Clark have been aggressive, original, never fearing to leave the old beaten paths and mark for themselves and their competitors a new course.

"The now two mammoth pioneer concerns are in full operation, and supplying two continents with their incomparable line of instruments.

"With the greatest markets in the world at hand for organ material product, railroad facilities for shipping, an aim to manufacture only the best, wise business tactics and close attention to organ construction only, it is no wonder that Story & Clark are to-day the leaders, far in advance of others, and have as their agents the ablest representatives throughout the world.

"Our large instruments are the marvel of musicians. Tone effects are now produced on reeds which never before have been attainable, and were thought impossible by pipe organ connoisseurs.

"In the great Manufactures Building of the World's Columbian Exposition our organs will have a prominent place, and a general invitation is extended to the musical public to inspect carefully and critically. Story & Clark will here demonstrate the practical use of their electric motor attachment for pumping or blowing of organs. Electric connections will there be made with a grand three manual organ, which has been built especially for the purpose of exhibition. Thousands of dollars have been spent on the internal mechanism and case, and it will be on exhibition, an instrument worthy of the name.

"Never before in the history of the company has it been so willing and anxious to vouch for the construction throughout, and indorse the five year warranty to instruments that will last a lifetime.

"All our cases are manufactured of black walnut, unless otherwise ordered or specified in this catalogue. Threeply built up stock for many of our centre panels absolutely prevent warping and splitting.

"To the large number of persons who contemplate visiting Chicago and the world's fair, whether purchasers or not, a general invitation is extended to call and inspect our factory and plant and see for themselves the varied and interesting features in the process and development of organ building."

Messrs. Story & Clark have just had a complete set of photographs made of the large organ they will exhibit in

the fair. These photos will show the inside as well as the exterior. They have just received orders from London for sixteen Mozarts, the largest of their regular styles. Mr. E. Hirsch of Messrs. E. Hirsch & Co., their London agents, will accompany Mr. Wagener on his coming trip to this country, and will stay here to take in the fair.

Tuners for the Fair.

The Chicago branch of the National Association of Piano Tuners is prepared to furnish the services of strictly first-class tuners to exhibitors at the exposition who do not care to bring their own tuner with them.

Theory About Collections.

I am told that in various parts of the country the trade is suffering somewhat from slow collections, mostly in districts the farthest away from the new "Hub," our beloved and dirty Chicago.

I think that is only a natural sequence. Musical instruments to nine out of ten are still looked upon as luxuries, coming to the fair is also a luxury, but you can only come to the fair at one stated period and you can buy a piano any time; *ergo*, save money and come to the fair. That is undoubtedly the reason of the temporary lull in both business and collections.

The P. P. P. Warerooms.

The Pease Piano Company's warerooms are the last to come under my notice as being completely renovated. Mr. MacDonald will also issue invitations to the entire trade to visit the Chicago branch store incidental to their projected visit to the fair.

A Chicago Story.

I recently heard of a novel use for a warranty for a piano. The party who purchased the instrument lived in Iowa, and lost his pocketbook, in which the only article of identification was the guaranty of a Chicago house giving the style, make and number of the piano. The party finding the pocketbook wrote to the makers of the guaranty and had no difficulty in tracing the owner.

Mason & Hamlin.

Mr. J. O. Nelson, the manager of the Mason & Hamlin branch house, is certainly quite a host in himself. Notwithstanding the fact that he has been comparatively all alone this week, Mr. Truax and his other salesman being ill, he has done an extraordinary business, all by himself, and I will venture the opinion that he comes as close to doing the largest cash business proportionately of any house in town. Mr. Nelson was exceedingly glad to see one of the style 804, two manual, pedal bass, pipe top Liszt organs come in lately, and it is already sold, and there are others engaged from this one sample. His only trouble is to get the goods fast enough to supply his demand. Mr. Nelson has been slightly criticised for taking a second story wareroom, but he says there will be several others who will wish they had second story warerooms before they are through. After the great event is over he may also take a ground floor wareroom. At the present time the rent of their wareroom is as much as four or five years ago the same amount of space cost under the Palmer House on Wabash avenue. I think Mr. Nelson is a pretty sound business man.

Mr. Blake Stops Over.

The ever genial and popular Mr. Rufus W. Blake, of the Sterling Company, stopped over here on his way back from his extensive trip to the Pacific Coast. Mr. Blake only took the trip for pleasure, but sold pianos incidentally and took some fine orders.

Mr. Plimpton in Boston.

Mr. Harry C. Plimpton leaves Chicago for Boston to-morrow, and will remain East for a time.

That Emerson Invitation.

Mr. John W. Northrop, of the Emerson branch, says he has already received many acceptances of his invitation to make the warerooms here a headquarters for the trade.

The Reed & Sons Exhibit.

Messrs. Reed & Sons invite the attention of the trade to the exhibit which they will make at the world's fair, and more particularly to the instruments made on the Reed system. These pianos are so novel, so practical and so meritorious that those who fail to examine them will miss seeing one of the most progressive pianos of the day. Smaller, lighter, with an immense sounding board, a long string, a big tone combining quality, they must commend themselves to dealers doing business in all large cities, where flat houses are prevalent.

A CAPABLE superintendent of a piano factory desires an engagement either in New York or Chicago. Understands thoroughly all departments of the business. Speaks English and German. Address "Super," care THE MUSICAL COURIER, 226 Wabash avenue, Chicago, Ill.

FIRST-CLASS piano tuner and regulator desires a situation with a firm doing a high-class business. Thoroughly qualified. Address P. F., care of THE MUSICAL COURIER.

FOR SALE—A first-class music store for sale. A bargain if you speak quick. Address "Business," care of THE MUSICAL COURIER.

WANTED—An A No. 1 piano salesman, at present with one of the largest firms in the country, is about to sever his connection with them, and wishes position with some first-class house. Over 11 years' experience with the best houses in the country; highest references as regards capability. Address C., care of MUSICAL COURIER.

The French Tax on Pianos.

THE French Chamber, by an overwhelming majority of votes, has decided to levy an annual tax of 10 frs. each on pianos. France is supposed to be a musical nation, but we may perhaps be allowed parenthetically to observe that the amount at which Parisians tax pianos is about the same as that we unmusical people impose on dogs. The French piano tax has, however, excited attention here, and some of the provincial papers—the Sheffield "Evening Telegraph" for one—have, not altogether wisely, suggested that Sir William Harcourt should follow suit, the argument being that a piano—like a dog—is provocative of noise, and is essentially in the nature of a luxury.

There is not much danger that the Chancellor of the Exchequer will do any thing of this sort, if only because an Englishman's house is his castle, and to allow a set of traveling inspectors to periodically go over a man's residence in the hope of finding an untaxed piano, would create an outcry that would drive any Ministry from office. Moreover, any such absurd tax must tend to injure trade, for although the amount might be small in money many people would prefer to go without a piano at all rather than to trouble about making returns and paying the duty.

It is this latter consideration which, we believe, will be found to make the tax unbearable in France. The French piano making industry is by no means in so flourishing a condition as to warrant the impost of a tax which will certainly prevent many people from keeping a piano. Indeed the tax has already given rise to a great deal of excitement among French manufacturers and dealers. Several of the former have protested, and a special meeting of the Syndical Chamber of Musical Instrument Manufacturers was last month held, under the presidency of Mr. Thibouville-Lamay, nearly every important manufacturing firm in Paris being represented.

The president pointed out that the Chamber was evidently taken by surprise, for the figures in the division were comparatively small, and the matter was debated only ten minutes. He rightly stated that such a tax was extremely prejudicial to French industry, and he urged all those present to agitate in order that the bill might be thrown out by the Senate. The secretary was also directed to demand an audience of the Minister of Commerce and Industry on the subject. Mr. Bord read a telegram from Mr. Pépin, president of the Syndical Chamber of Manufacturers and Dealers in Musical Instruments of Marseilles, protesting strongly against the tax.

Mr. Lyon said that, according to his researches, he estimated that since 1787 about 500,000 pianos had been manu-

factured in France. We may parenthetically add that a similar number of pianos is made once every five years in this country, and also in the United States. Mr. Lyon likewise said that many of these instruments had been exported, but he was also of opinion that about 20,000 pianos were still in the various stocks of musical instrument manufacturers and dealers throughout France. He wanted to know whether the tax on each piano per annum would be imposed upon these trade goods, as some traders might have from 100 to 300 pianos in stock at the factory or in warehouses.

Mr. Bord pointed out that if the tax were continued trade would be injured in another way, for the poorer members of the community who happened to have a piano would certainly not keep it, and thus a large number of second-hand instruments would be placed upon the market to the detriment of ordinary dealers. Consequently a committee of five members, of which Mr. Bord was chief, was appointed to represent the chamber in a deputation to the Minister, and a declaration was drawn up and signed protesting against the tax, proposals to impose which the French trade, it seems, successfully defeated in 1874, 1880 and 1890.

The workmen are no less strongly opposed than the masters to the new tax. On the 1st inst. a general meeting of the men was held at the Bourse Centrale du Travail, and the journeymen employed in the piano and organ manufactures of Paris unanimously decided to draw up and present to the Government a petition protesting strongly against the injury which the new tax must do to the musical instrument trade. That injury, as they very properly indicated, must fall upon the workmen as much as upon the employers of labor themselves.

There is likewise another point to be considered. Although French purchasers themselves may not perhaps be aware of it, the German houses are gradually eating into the French home trade, and German musical instruments are now freely sold in France—always of course under French names. Germany also has captured most of the export trade to Great Britain, and is a serious competitor with France in the colonies. For the French to limit their own market by imposing a tax upon one of their own manufactures, consequently seems ridiculous on the face of it. Besides, it would be interesting to inquire why the piano, of all musical instruments, should be taxed.

A heavy duty on trombones might be defended upon the same grounds which cause nobody to regret the duty on dogs. Few also would have the slightest objection to a prohibitive tax upon barrel organs. But the piano is the solace and enjoyment of the ladies of the household, and to tax the fair sex for indulgence in an innocent amusement

does not seem exactly in accordance with the natural gallantry of the French, altogether apart from the significant fact that from the trade point of view it must necessarily be damaging to French piano interests.—London "Musical Trades Review."

Hallet & Davis Pianos.

AMONG the older piano houses in this country stands prominently the Hallet & Davis Company, having been established over 50 years. As the result of a half century's experience this company, through scientific research and experiment, have arrived at a point where all that can be expected of a piano, first-class in every respect, is found in the instruments that are manufactured at the present time by this enterprising piano house. Of medals of honor and certificates of distinction there is no lack in the possession of the Hallet & Davis Company.

Also among the numerous testimonials indorsing their pianos are the names of the most eminent pianists, composers and singers. Everything that can be found in the modern piano that is of value in its construction and available as a factor in the production of tone is engrafted upon the mechanism and surroundings of their scale. The accessories as regards the cases of the instruments cannot be surpassed, and as an evidence of the results of the fifty years' labor the company has prepared an exhibit for the world's fair that upon examination must place the Hallet & Davis piano in the front rank of American productions in this line.

This collection of rare instruments can now be seen at the warehouses of the company, 179 Tremont street, for a few days, previous to the shipment of the exhibit to Chicago. It will well repay anyone's time to examine to what an advanced state the Hallet & Davis Company have carried the construction and ornamentation of its pianos.—Boston "Traveller."

—Hinnners & Albertsen, the organ builders at Pekin, Ill., have commenced an addition to their factory which would have been larger and have been erected and occupied long ago had they not recognized the value of advertising their product.

—A stock company is being organized at Philadelphia, Pa., to manufacture an electrical music leaf turner recently patented by W. J. Dailey, lately a draughtsman in the employ of Electric Company at Lynn, Mass. All of the large piano manufacturers are interested in the company. The invention is intended to do away with the necessity of turning the leaf by hand, as by a simple pressing of a key the sheet of music is turned over.—Boston "Advertiser." At a conservative calculation there are now in existence, all patented, 104,786,253 leaf turners. We should be glad to know who of the "large piano manufacturers" are interested in this device, because we do not see why it is not equally applicable to the manufacturers of small pianos.

THE

Mason & Hamlin Organ

HAS BEEN SUPPLIED TO

HER MOST GRACIOUS MAJESTY

THE QUEEN OF ENGLAND.



HER IMPERIAL MAJESTY

THE EMPRESS EUGENIE.

THE ROYAL NAVY.

DR. FRANZ LISZT,

ARTHUR NIKISCH,

DR. WILLIAM MASON,

XAVER SCHARWENKA,

J. K. PAINE,

G. W. CHADWICK,

CAMILLE SAINT-SAËNS,

GOUNOD,

SIR ARTHUR SULLIVAN.

And many other Eminent Musicians.

THE ATLANTIC STEAMSHIPS

"Etruria,"

"Teutonic,"

"Umbria,"

"City of New York."

"Germanic,"

"City of Paris."

MISSIONARIES IN ALL PARTS OF THE WORLD.

ALSO USED IN

THE CHILDREN'S ORCHESTRA, England.

(President, H. R. H. Princess Mary, Duchess of Teck.)

WESTMINSTER ABBEY

AND WINDSOR CASTLE.

AND IN CHURCHES, LODGES AND HOMES THROUGHOUT THE CIVILIZED WORLD.

A Blüthner Case.

(Glasgow, Scotland, "Herald.")

SHERIFF BIRNIE heard proof on Tuesday in connection with the complaint by Blüthner & Co., piano manufacturers, 7 Wigmore street, London, charging Samuel Hay, piano maker, 99 Renfield street, Glasgow, with having contravened the Merchandise Marks act, in so far as on February 28 and March 1, 1893, he exposed for sale or had in his possession for sale a piano to which, it was alleged, he had falsely applied the trade mark of the complainers. Mr. John S. Galbraith, writer, appeared for the complainers and Mr. Daniel Hill, writer, for the respondent, who pleaded not guilty.

William J. Whelpdale, London, a partner of the complainers' firm, stated that the business, which was established in 1853, was the largest in Europe, employing 1,000 hands. Their factory was in Leipsic, and they have factories all over the world. Their Glasgow agents were Messrs. B. Maver & Sons, 11 Renfield street. Mr. Julius Blüthner, the founder of the firm, was now the senior partner, and actively managed the business. He was the registered owner of a trade mark containing the word "Blüthner," which was the firm's registered trade mark, and was placed upon every piano manufactured by them. They had manufactured over 37,000 pianos, numbered consecutively and ranging in price from 65 guineas to 250 guineas. On each of these their trade mark was placed. The Corporation of Glasgow purchased one of their 250 guinea pianos for the City Hall.

Witness' attention was called to an advertisement in the Glasgow "Herald" of March 1—"Piano, magnificent, £85; Blüthner upright iron grand for £45. Hay's, 99 Renfield street." Witness came to Glasgow and saw the instru-

ment, which had their firm's registered trade mark upon the front of it, and on the iron frame also the number 36,039. They had in stock in London a piano with the same number as on that instrument, only the latter was a horizontal grand and the advertised one an upright grand. They had never had two pianos numbered alike.

In the beginning of 1891 the piano trade were warned that a cheesemonger and grocer in Leipsic named F. Blüthner, had started as a piano maker there, along with a man named Kloppe, who was formerly a workman for a short time in the complainer's factory in Leipsic. F. Blüthner was no relation of the complainers. Witness was absolutely certain that the instrument advertised by Mr. Hay was not manufactured by the complainers. It was not possible that the firm which was registered in Germany as F. Blüthner could have turned out 36,000 pianos in two years. When witness asked Mr. Hay's assistant if the piano advertised had been made by the celebrated manufacturer of pianos in Leipsic he replied in the affirmative. The complainer's firm was Julius Blüthner, and the other F. Blüthner.

By Mr. Hill—He could not tell how many pianos F. Blüthner had made, and had never seen his factory. During the last few months complainer's firm had registered another trade mark in Germany, but they considered that their former registered trade mark sufficiently protected them in this country. Since a newer trade mark had been registered in Germany, it had been put on all pianos which had been made since then. On examining the advertised piano (which was produced in court) he saw a small trade mark in a corner, which was the trade mark of the other firm. That trade mark was not likely to be seen by a casual observer. Mr. Maver brought the advertisement of

his piano to his notice. Both Mr. Maver and Mr. Hay carried on business in the same street.

David Imrie, salesman to Messrs. Paterson, Sons & Co., stated that he had never heard of any maker of Blüthner pianos but Julius Blüthner.

Several other witnesses gave evidence for the prosecution.

For the defense:

Mr. Hay stated that his firm had been in existence for nearly fifty years, and had an extensive business. He sold the best pianos he could get. Formerly he was agent for Haacke's pianos, Hanover, but he gave up that agency two years ago. In reading a German trade paper he observed F. Blüthner's advertisements for agents, and he corresponded with him with regard to being appointed his agent in Glasgow. He also submitted letters and telegrams from F. Blüthner, stating that the word "Blüthner" had been his trade mark since January 10, 1891, and that neither Julius Blüthner nor his representative had any right to interfere with him.

The piano, Mr. Hay said, was a very good one. He had no intention of violating anyone's rights in advertising the piano as a Blüthner. He simply advertised the name that was on the piano, and did not think it was possible to register a name as a trade mark. The first intimation made to him by the complainers was when he received the summons at 8 o'clock on Wednesday evening to appear at 10 o'clock the following morning in court. He knew that there was a Blüthner & Co., London, but did not know when he advertised the piano that they had any connection with a Blüthner, of Leipsic. The only Blüthner he had previously seen was the one in the City Hall.

Mr. Galbraith said he did not and never had insinuated that Mr. Hay applied this trade mark, or that it was done at his instance.

The sheriff held that the trade mark on the piano was an infringement of that of the complainers, but as Mr. Hay had acted in good faith he absolved him, finding no expenses due on either side.

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A PIANO FOR THE MUSICIAN,

Owing to its Wealth of Tone.

Contains the most perfect Transposing Keyboard in the world.



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312 East 95th Street, NEW YORK.

Piano PANELS and Desks
Sawed, Engraved and Carved.

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Boring Lathes with all necessary Chucks, Pinning Machines, Gluing Machines, Circular Cutters, Bridle Tip Punches and all other Special Machinery and Tools required for Action making; all of approved design and superior workmanship.

Special Machinery designed and constructed.

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The Baldwin Piano Co.,
GILBERT AVE. and EDEN PARK ENTRANCE,
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Established 1849.
C.N. STIMPSON & CO.,
Manufacturers of
Carved Legs, TRUSSES, PILASTERS, &c.,
In White Wood, Ash, Oak, Black Walnut and Mahogany for
Grand, Square and Upright Pianos.
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HIGH GRADE UPRIGHT PIANOS.**HOUSE & DAVIS PIANO CO.**

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160, 162 & 164 W. Van Buren St.
CHICAGO, ILL.

GROLLMAN MFG. CO.,

MANUFACTURERS OF



PIANO STOOLS AND SCARFS.
Fifteenth and Throop Sts.,
CHICAGO.

Frank Holland in Denver.

[Special Correspondence "Chicago Herald."]

DENVER, March 25, 1893.

I HAVE spent four days in this city and am sorry that time will not permit me to stay longer. The climate here is everything that could be wished for—clear skies and a bracing atmosphere. The altitude affects me somewhat, but not near as much as I expected. There is no doubt in my mind that whatever statements Denver people make regarding clear skies and sunshine are not overdrawn. The city has the same go-ahead spirit as Chicago, and in many respects is equal to our own. Improvements are going on everywhere. Eight and nine story business blocks are numerous. The stores in different lines of business are as large and can carry as fine stocks of goods as do those of Chicago. They do a big and rushing business and are prosperous. The cable and electric street car lines run to all parts of the city. The hotels are large and among the best in the country. The new Brown Palace Hotel, an eight story structure, occupies an entire block, and is the finest here and the popular hotel of Denver.

The principal theatres are the Tabor Grand Opera House and the Broadway Theatre. The latter is the new theatre, and one of the prettiest I have seen since I left home. All the principal theatrical attractions play at these houses. Next month Paderewski will play at the Tabor. He comes here, I understand, under the auspices of the Knight-Campbell Music Company. He will draw as large and enthusiastic audiences as he has in Chicago, and the Tabor Opera House will be taxed to its fullest extent in accommodating the people on this occasion. The Knight-Campbell Music Company is the oldest and largest music house here. Their salesrooms are on the principal street and among the handsomest I have ever seen.

They have in stock all the principal pianos made by the famous manufacturers of this country. I saw there a number of the famous new scale Kimball pianos. Mr. Campbell told me that this Chicago piano was a great favorite in Denver, and that they sold large numbers of them every month, and that the demand was increasing for the Kimball every year. So large had this demand become, indeed, he told me, that every now and then during the year they ran short of these instruments and were obliged to wait sometimes for weeks till they have received a fresh supply from the W. W. Kimball factory. Therefore for this reason the factory frequently ran behind the orders they received, and orders have since been filled in their regular rotation. There is no doubt," he said, "that it is the coming piano. Its perfect construction, its wonderful tone and high grade quality have been recognized here and throughout the West by the greatest musical artists, and the people realize that there is no better piano made, and consequently it is riding on the top wave of popularity."

A Texas Badger Fight.

A New York Piano Maker Initiated Properly.

WHEN Mr. Albert Weber, the New York piano manufacturer, came to Galveston a few weeks ago he declared that Texas would be a dull State for him to travel through. Thereupon Mr. Thos. Goggan agreed to take him around to see the elephant and deliver him to the Southern Pacific road in good shape. Mr. Weber accepted, and Mr. Goggan's account of the trip is as follows: "Weber and I went from here to Houston. I steered him against the Left Handed Fishing Club there, and the first thing he was fined drinks all around for taking his beer mug in his right hand, which was the wrong hand, be gad! Mr. Weber appealed, and was fined for appealing. After he had been fined six or eight times he learned what to do and what not to do.

"Then we went to Dallas, but Dallas was dead.

"At Waco we gave Weber a little twist, just to keep him awake.

"In Austin we called on Governor Hogg and had a fine chat. Then we went over and saw State Treasurer Worham. Worham showed us around and took us into his treasure vault. Here he pulled down an envelope and took out three \$10,000 and two \$5,000 bills. He showed them to Weber, and then told him that it was a Texas full hand—three tens and a pair of fives. Weber says: 'I do some of that myself, but you just let me hold that so that, I can say I have held a \$40,000 hand in a Texas jack pot when I get back to New York.'

"But we got away with Weber in San Antonio. The

first thing we did was to tell Weber that a badger fight would take place that night. Those who were engineering the game told Weber and me about it, and said that they had a first-class badger dog.

"Then in order to excite Weber I offered to bet \$175 to \$100 on the badger. Well, sir, all of us who were in the sell kept shouting our bets and booking them.

"I told a policeman to tell Weber to bet on the badger, as the dog was no good; I told Weber to bet on the badger, because I had a private tip that the dog had been licked two times before this. He said: 'That is just what I had given me by a gentleman.' So at the betting we went and I yelled louder than ever. Weber thought it was all a sure enough thing, and he tried to stop me from betting. Of course I told him to go somewhere and not bother me. He got excited and wrote Mike Goggan the following note:

'MY DEAR MR. GOGGAN—Will you kindly send me bills for the inclosed to the hotel? Brother Tom is making reckless bets on the badger fight to take place to-night. I tried hard to stop him, but cannot. It might be well for you to see him or send some one over.

'Yours truly, ALBERT WEBER.'

"The badger was simply an old bucket full of old shoes. This was under a box, and a good, strong rope was tied to the can and trailed out about 20 feet. The dog was trained so that when you would pick him up he would howl like a banshee and struggle as if he wanted to get at the badger. One man would raise the box, and the man who was to be swindled would jerk the rope to haul the badger out to where the dog would get him.

"Weber agreed to jerk the rope that night, but he didn't. The reason why he didn't is because he got rather stuck on chile con carne. He was eating a lot of this and telling the chile girl about the badger fight. She told him about the sell and he wouldn't pull the string. Then we were in a fix, and Weber had the laugh on us until my brother came tearing over with the note that Weber had written him, and then we had the laugh on Weber.

"But we found a 6 foot Jew drummer and worked him. He would not bet, but he agreed to pull the string. They told him to take a double turn with the rope around his wrist, because the badger would fight and claw terribly. So the drummer took hold of the rope and shinned up on a wagon, but I yelled for him to come down, because the badger would make for the wagon to get away from the dog. He came down and we got ready.

"One man grabbed the dog, which began to howl and struggle. Another lifted the box and the drummer gave the rope a yank, and out came the can and old shoes. You never heard such a howl in your life. And that poor drummer! Be gad! he looked as if he wished the earth would open and swallow him. Cost him twenty to treat.

"Weber nearly died laughing, and then he told the crowd that he had been nearly over the world, but that Texas laid over the whole thing. He said he should bring a lot of New York dudes here next winter and teach them to fight badgers. Then he went in heavy on chile con carne again.

"We shipped him off to California, tickled to death with Texas and native Texans like me, be gad!"—Galveston "News."

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.			
Month ending February 29, 1892	\$50,102	
28, 1893	56,072	
Eight months ending February 29, 1892	706,095	
28, 1893	700,781	

EXPORTS OF MUSICAL INSTRUMENTS.					
	ORGANS.		PIANOS.		ALL OTHERS AND PARTS OF.
	No.	Value.	No.	Value.	
Month ending February 29, 1892	899	\$60,117	74	\$15,431	\$11,995
Month ending February 28, 1893	1,275	96,512	135	50,443	7,893
Eight months ending February 29, 1892	8,958	573,682	546	141,142	99,574
Eight months ending February 28, 1893	9,644	694,055	1,681	635,985	103,062

—The B. Dreher's Sons Company, of Cleveland, Ohio, sold 53 pianos (new ones) during the month of March.

Pittsburg.

F. Bechtel—Removal.

THE well-known music dealer, of 702 Smithfield street, removed April 1 to 704 (next door to his present location), to a larger storeroom, as his wonderful success in business made this necessary. As sole representative of the Behr pianos, of New York, and importer of the celebrated Bechstein grand and Carl Scheel upright pianos, Mr. Bechtel will have ample opportunities to show these beautiful instruments to advantage in his new wareroom.—Ex.

Mr. Bechtel has also received a complete line of McCammon pianos, which he proposes to push with vigor. The McCammon is controlled by him for Pittsburg and vicinity.

St. Louis Notes.

EDWARD NENNSTIEL, who for a number of years was in the piano business in St. Louis on the corner of Olive and Eleventh streets, and who three or four years ago transferred the business to A. E. Whitaker, Olive and Sixteenth streets, has again re-entered the business and has located at 2814 Olive street. He sells the Adam Schaaf and the Hale pianos, and has a neat ware-room. Although Mr. Nennstiel is up in years he demonstrates the vigor of a young man. Mr. Heintz, who has been with Whitaker, has gone with Nennstiel as salesman. Under chattel mortgage the "Daily Record" of March 23 says: Frees & Sons Music Company, 902 Olive street, St. Louis, to Mosler Safe Company, \$175.

The general retail trade of St. Louis during the month of March was above the average, and spring trade is looked forward to with confidence.

T. H. Smith, formerly of 92 Olive street, will open up on Franklin avenue about May 1.

The Frees house is hereafter to be known as the Southwestern Music Company; by the way, an excellent firm name.

C. C. O. C.

THERE are new moves of the Chicago Cottage Organ Company, of Chicago, on the tapis ready for publication. G. W. Grubs, who has traveled for the company, has located permanently at Topeka, Kan., where he will handle the Chicago Cottage Organs and the Conover pianos.

The King Piano Company, of Denver, Colo., have taken the Conover piano and the Chicago Cottage Organs.

From present appearances we should judge that those dealers who want an acceptable assortment of these two instruments should order them ahead if they want them promptly, for the factories are pushed for all they are worth.

Erd's Factory.

FRANK H. ERD'S new piano factory is rapidly nearing completion, and it is now a matter of but a few months before pianos bearing the name of Michigan's third city will be on the market. A "Courier-Herald" man visited the factory yesterday and inspected many of the new appliances which are being put in, and judging from present appearances Saginaw is to have as complete an institution of the kind as may be found in the country. Most piano factories do not manufacture their cases, preferring to let contracts for this work to the case factories, which are so numerous throughout the land. Mr. Erd will not follow this rule, but intends that all such work shall be done here in Saginaw. Special machines are now being constructed with this end in view, thus affording employment to more men than would be the case were orders sent abroad. When asked by a reporter if the new pianos would supplant those now handled by the Erd Music House, Mr. Erd answered by conducting the scribe to the warerooms on the second floor. Here a magnificent stock of pianos is shown, embracing the ever popular "Opera," "Everett," &c., a stock much larger than has ever before been seen in this city.—Saginaw Ex.

—Horace Waters & Co. have opened a branch store at 841 Broad street, Newark, N. J., which has been placed in charge of Mr. Chas. Zinke, who is known to many members of the trade as a former traveling man.

—The firm of Curt Schuster & Otto, of Markneukirchen have put on the market, a new violin and 'cello bow, in which catgut is used instead of horsehair. The inventors claim a great fullness of tone for the new appliance.

Story & Clark Organ Company.

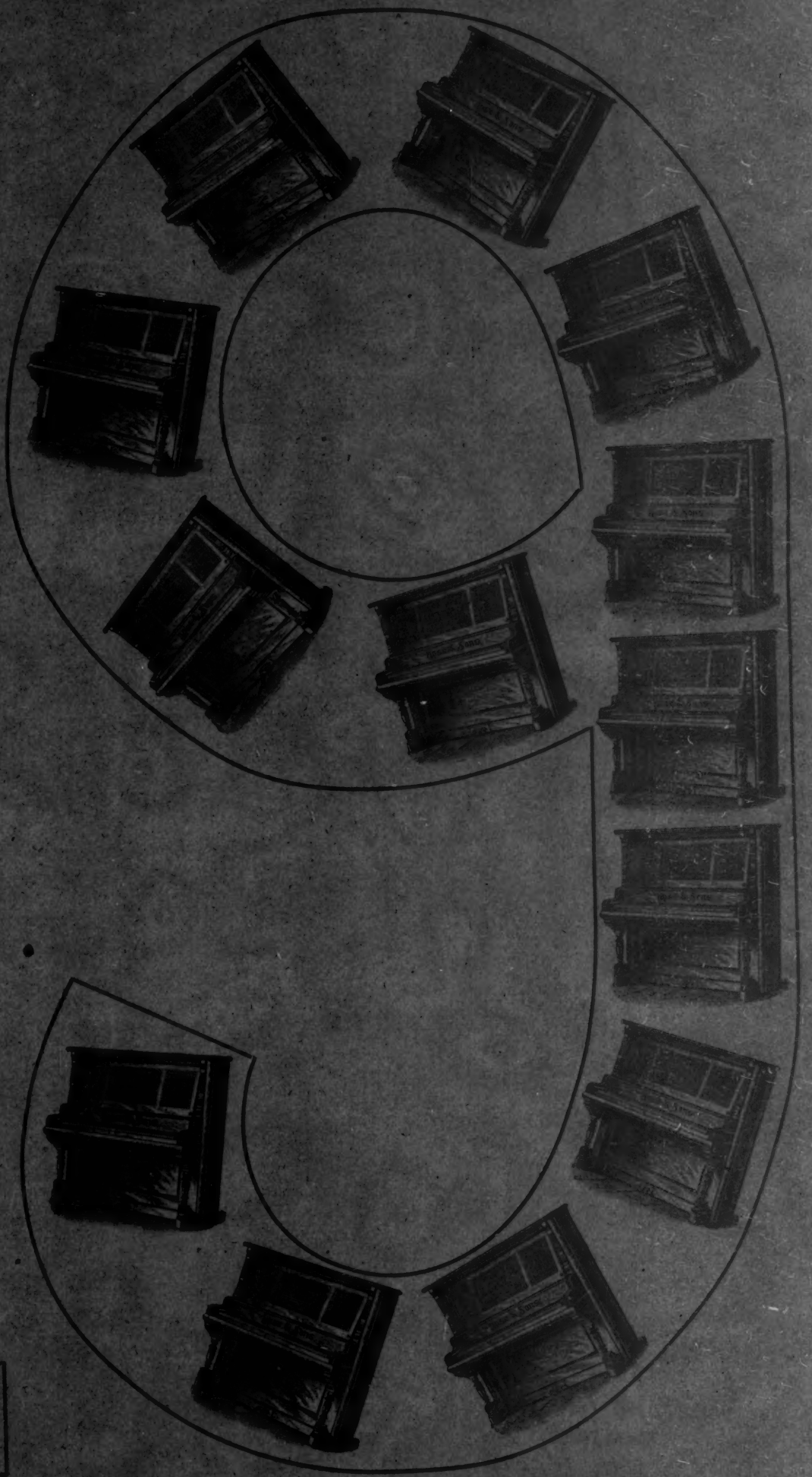
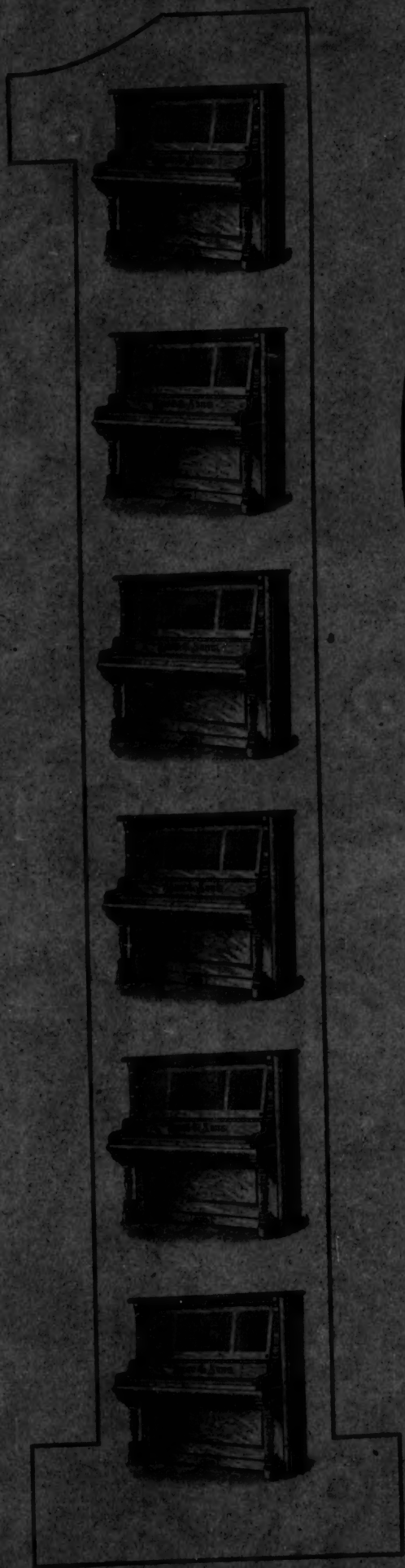
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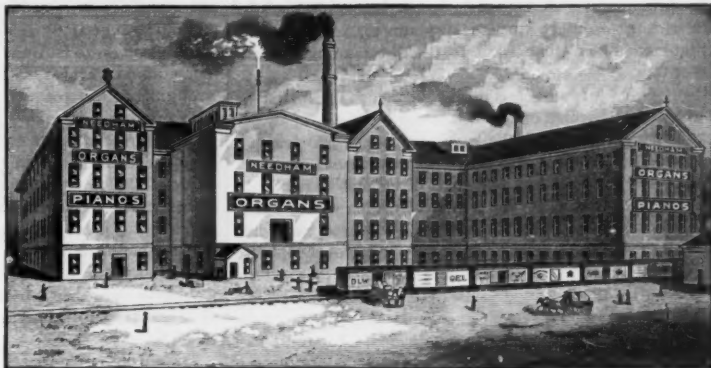
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Victorson's Varnish.

NEW YORK, April 1, 1893.

To the Editor of the Musical Courier:

GENTLEMEN—To-day my attention was called to an item in THE MUSICAL COURIER of the 29th ult., about myself and my system of varnish finishing. I do not think you intend to do me or anyone else any harm wilfully, but that what you state in that article is for the benefit of the trade, and trust you will kindly give me the privilege of answering yours through your valuable columns.

In the first place I must tell you about myself. I have been handling varnishes for the last 15 years and have traveled for the well-known firm of Emil Calman & Co., of New York, one of the largest varnish manufacturers in this country. In calling upon the users of varnishes, I have taken every opportunity to learn the different methods used by them in finishing all kinds of goods. If I could not suit them with the ordinary varnishes I made tests myself, and by that means held their trade to the disadvantage of my competitors.

About five years ago I conceived the idea of hastening the drying of varnish on pianos, knowing of all the drawbacks the trade had with the same, and spent two years at it continually before I succeeded in turning out a perfect piece of work in getting five coats of varnish to rub in 10 days. But, to be sure to see how the varnish would stand the test of time and climatic changes, I had used varnishes made by twelve different manufacturers in my experiments, and after the work was all finished and left to stand for three months the lustre disappeared in a number of the panels, on some the varnish shrunk and others cross-cracked all over. My hopes were dashed. I found I had to begin anew, as I was aware the trade would not do any different than I did. They would go slow and make sure by the same methods as a cautious business man would. I knew it was the fault of the varnish. I kept my secret and began to make varnish, and spent two years more time, with the result that I succeeded with the varnish I am giving the trade to-day, and no doubt they will substantiate what I say, namely, that there has never been any varnish produced by any varnish manufacturer that has equaled mine up to the present time.

Now, after spending five years' time in perfecting my system and all the money I had I was kicked out of some of the factories, and was told I was a crazy fool. I had offered to fit up anyone at my expense in New York city or Boston to try it, and did not succeed. At last, through perseverance, I met with success in getting one of the Boston manufacturers to start the process, and succeeded in doing all I claimed, with the result that to-day I have 40 firms using the process. My varnish competitors say they can furnish the same varnish as mine. You well know the trade has been controlled by a few varnish firms, and there are 100 other varnish manufacturers who could never make a satisfactory piano varnish. No doubt they tried hard to do so. Does it look reasonable that my varnish can be so easily duplicated by those firms who are at the present time using every dishonest method and means known to run down my varnish and system? If it were so easy to make, why did they not have brains enough of their own to perfect the method and make the varnish in the last two years since I have been handling the process? It is easy enough if you once know how to do it.

Now that they have seen fit to attack me personally, I will let out a little of what I know for their benefit, and if they want more they can get it. In the first place you state in your article that one piano manufacturer says he will use his regular varnish and my process. I am glad to see that he thinks enough of my system to want to use it, and should he use his regular varnish he will find to his cost later on that he has made a mistake, and he will find that the dealers will ask for my varnish, as their instruments will look so much better than those finished by the old methods, and it will not be a question with him that he can use his old varnish, as the trade will demand mine. They know a good thing when they see it. Next, you state that I have bought the foremen in the different piano factories. I will acknowledge I gave one firm's foreman \$20. He is with a firm in Boston. They had agreed to try the system on table tops, and as they were the first parties who were kind enough to try it, the foreman said he wanted his commission on varnish the same as he got from other firms, and that I must do the same. I was desperate to get some one to

start, so paid him, and the first day I caught one of his men in the act of putting oil in my can of varnish. He must have got \$5 more from another firm. I made a row at the time, and got another can of varnish, locked myself in a room and finished a lot of table tops myself, and the work came out all right. All this I can prove if necessary.

The piano manufacturers to-day are handled in the same dishonorable way by some varnish manufacturers, and it is about time they had their eyes opened. I have failed so far to find one out of 20 piano manufacturers who is satisfied with his varnish work. They have scaling, shrinking, sweating, cracking and all the other ills. A furniture manufacturer who pays \$1.25 a gallon for his varnish gets better results than some piano manufacturers do on their pianos at the present time. I do not mean to say or infer that all varnish foremen are rascals and can be bought by varnish firms, as I have found many honorable men in the business; but where one is owned by a varnish firm I have a job on my hands to get him to use my goods or any others; but I do not propose to let them down me, as I think I know as much about varnish as they do. They have tackled the wrong man. As for my buying finishers, I ought not to take any notice of such accusations, as the trade all know my sentiments about that question from conversations I have had with them. My reply is, I will deposit a certified check of \$500 and place the same in the hands of the Piano Manufacturers' Association of New York, and if they can prove that I have bought any foreman I will forfeit the \$500, they to turn the same over to some hospital. The trade ought to appoint a committee to make a test of all the varnishes for their own benefit, my varnish included. It is a vital question to them, and I will be willing to abide by their decision.

I might mention that a varnish salesman offered a foreman \$50 to use his goods. The foreman was the wrong man. He told the firm. Next he tried to influence the polishers by having them complain that their work would not polish properly and asked for a special varnish. Their work did not come out as it should. To see if there was any merit in the goods the firm ordered 10 gallons of the varnish asked for. The foreman was up to his game and did not use the varnish, and after holding the varnish long enough to allow some cases to get into the polishing room he sent in four pianos and stated that they were finished with that varnish. The cases were finished elegantly, and the polisher called the firm's attention to it. He took especial pains to do so, and after praising the varnish up in seven heavens, that there was nothing like that varnish, the foreman called him into the varnish room and showed him the two cans of varnish, that they had never been opened, and that the varnish he thought so highly of was the varnish he always used. I can prove all what I have said above should there be any occasion to do so.

These are some of the tricks of varnish manufacturers. Try such tricks yourself and you will get better results than you get at the present time. Now that I have taken such a large trade away from those firms, they will not hesitate to stoop to do all they can do to injure me, and the trade ought to give me a fair show, knowing the difficulties I have to contend against. It will not surprise me any day to hear that some piano manufacturer using my goods has had all his work spoiled, as I expect someone will fix my varnish. I might mention another one of my competitors who has taken every opportunity to make remarks about me personally and my methods. Perhaps he would like a chance to refute the statement that when in Toronto he was told it would be best for him to call first at the office if he wished to sell any goods before going to the foreman's house. It is unnecessary for me to make any further remarks on that subject. I might mention another trick. One of the largest and best piano manufacturers in the country had decided to make a test of my system. I opened a can of varnish myself in their factory and varnished three sets of trimmings, and the varnish was all right. When I left the bench for a few minutes the varnish had been spoiled by having pumice stone put into the same, so that I could not use it. I have become used to that kind of work. I have had my goods doctored a number of times, but have succeeded in overcoming my enemies, not with dollars, but by doing the work myself and entirely ignoring the foreman, when I suspected he was crooked.

I might state for the benefit of the trade that the article in the trade journal saying that the Emerson Piano Company, of Boston, have ignored my contract and have

written the different manufacturers who had inquired about my system that they had done a few pianos by my system and that the work was unsatisfactory and was not practical, has been of great injury to me. This is a question the courts will decide in proper time, and it is not necessary to have the trade journal decide it for me. The Emerson Piano Company have done 1,000 pianos by my process, and are still using it. I noticed also that you say Hallett & Cumston, of Boston, were using my system and had ignored me entirely. Such is not the case. They have not done anything yet in building or constructing drying rooms or with the system, and I have a letter to that effect written on the 28th ult. from that firm.

I have refrained from giving the names of the manufacturers now using the system for the reason that some of their competitors might make capital out of it, but when I receive their permission I will publish them. There have been 20,000 pianos done with my varnish and process, and all so far are satisfied, as my method is a great saving and benefit to the trade, and better results are obtained than have ever been accomplished before. The goods do not cost any more than what they formerly paid for when inferior varnish was used. I have only asked the trade to buy their varnish of me at the same cost in proportion that they formerly paid, instead of charging them a large royalty, as other inventors receive, and that is little enough considering what a great benefit my process is to the trade. They certainly ought to give me an opportunity of getting something out of my invention, as it means a great saving of capital and time and getting them out of their troubles. I might state for the benefit of the trade that patents are pending for the process, and when granted will be upheld; and furthermore, any firm using the process without my consent will be enjoined from so doing. I do not care whether I get a patent or not; I will have the piano trade in spite of my competitors, trusting to my inventions, varnish and brains, and will not steal any ideas from them. I will lead. Let them follow.

Thanking you for your kind indulgence, and trusting that the Piano Manufacturers' Association of New York will give me a hearing, at which I am ready to prove any statement I have made, I am,

Very respectfully yours,

V. VICTORSON.

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MESSRS. STEVENS & KLOCK have for a long time had under consideration the advisability of selling to their various foremen in their factory shares of stock, thereby increasing the interest and responsibility of each man in authority.

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The Stevens & Klock Organ Company have orders on their books that will take them weeks to fill, and are receiving more business every day, without any traveler.

We truly feel a local pride in this institution, and Mr. C. R. Stevens, the president, and Mr. O. C. Klock, manager, are deserving the praise they are getting from every quarter. Their organs are entirely new in design, and all the principal parts are covered by patents and cannot be used by any other maker. Their seven octavo piano pipe and reed style captivates everybody.—Marietta, Ohio, "Leader."

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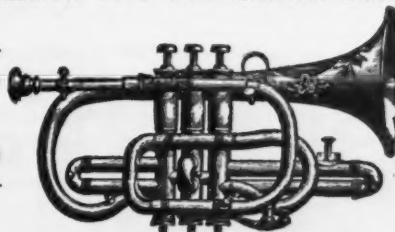
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THE musical instrument houses of Hartford are centralized on Asylum street, within the distance of a couple of blocks, and some of the warerooms are large and handsome, something that cannot be found in most cities of its size; and, judging from the high grade, as well as the extensive line of pianos handled, the market must be a profitable one to work.

It is also quite remarkable that at least two of the five houses have been established in the city for over 40 years under the same management and ownership.

They call themselves conservative New Englanders, and have pursued business methods more calculated to insure stability than the brilliancy of to-day.

Beginning with L. Barker & Co., at 153 and 155 Asylum street, they started business in 1850. Their line now consists of:

Chickering & Sons.....	Pianos.
Hazeltan Brothers.....	"
Sohmer.....	"
Hardman.....	"
Mason & Hamlin.....	"
Newby & Evans.....	"
Ivers & Pond.....	"
Mason & Hamlin.....	Organs.

The Chickering has been handled by them for 20 years, the Hazeltan for 33 years and the Sohmer for 10 years.

In their show window is a Chickering square of the old harp end style fully 60 years old, and which in its well preserved state is an excellent testimonial to the durability of these instruments.

Gallup & Metzger.

This firm has a delightful corner store, with show windows extending across the front and sides, and is the most conspicuous of any of the stores in the line.

Within can be found the

Knabe.....	Pianos
Behr Brothers.....	"
Haines Brothers.....	"
Pease.....	"
Marshall & Wendell.....	"
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Mr. Woods is the successor to J. C. Woods & Co., and designates his place of business the "Palace of Music."

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Have an elegant building devoted to their business, built by them not many years ago.

Mr. Wander, the father, claims the distinction of being now the oldest Steinway agent in the country.

This firm does not carry so many different makes as some of the others, but they are all prime sellers, and have an enviable reputation established in Hartford. They are

Steinway & Sons.....	Pianos.
J. & C. Fischer.....	"
Sterling.....	"
Brambach.....	"

They have given up the selling of organs almost en-

tirely, preferring to devote their time and attention to the other branches.

E. V. Caulfield

Is the last in the row, and sells the

Kranich & Bach.....	Pianos
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A. Nilson.....	"
Packard.....	Organs
Needham.....	"
Bridgeport.....	"

Business during the past year has been satisfactory; the inclination generally has been toward a higher rate of installment payments and shorter time. Although competition in pianos will always be rather severe, yet a realization that past methods have been somewhat beyond the limits of good business has created a tendency toward conservatism, and the outlook has very greatly improved.

Sherman, Clay & Co.

Catalogue of 1893.

THE latest catalogue of musical merchandise of the great Pacific Coast house of Sherman, Clay & Co. is a huge volume of 200 and odd pages, full of illustrations of all kinds of the hundreds of musical instruments and parts thereof that go toward making up the general musical scheme. It is of course gotten up not only to show the extensive field covered by the Messrs. Sherman, Clay & Co. in the musical industrial, but for the many firms throughout the Pacific Coast section, who use it constantly for the purpose of ordering goods. It is made for this practical object chiefly, and all the best former efforts have been crystallized in this volume for facilitating the work of dealers who must fill their shelves and counters with musical instruments drawn from the San Francisco house. Sherman, Clay & Co. are doing a great trade with the Steinway, Weber, Emerson and Estey pianos and the Estey and Story & Clark organs. This piano and organ department is a separate and distinct part of the business, just as the sheet music department. Taking all the various departments and branches together and the business of Sherman, Clay & Co. becomes not only a large local factor, but one of the great national institutions in the musical line.

Critics Criticised.

LEIPSIK, March 15, 1893.

Editors The Musical Courier:

CRITICS are but men; often men that need protection and income; and as a consequence not only artists, but also instruments, come in for their share of unfair mention because of machinations. For instance, certain prominent critics here may neglect to mention the success of this or that artist who has perhaps not called upon and paid homage to them, but never will their set phrases about the "tuneful and really incomparable Blüthner," &c., be missed. (Blüthner is manufactured in Leipsic.)

While a Bechstein that may be used by an artist comes in for just a mention, other pianos are seldom recognized. Sophie Menter used a Steinway when she played at the Gewandhaus recently. The instrument for tone quality and volume was admirable, and recognized and mentioned as very superior by many. The principal critics, however, were discreetly silent. The only reason that two of the papers referred to the excellence of the piano was that dis-

interested persons whose sense of fairness and appreciation of excellence is not prejudiced by their zeal for, or their influence of "home industries," called attention to and demanded a recognition of the favorable impression the instrument made with the audience.

"Crown" Pianos.

Don't be a "flat" and let some tongue,
Touched with the glint of silvery speech,
Palm off cheap goods—with work half done—
And hold good goods beyond your reach.

Don't be a "clam" sunk in the mud,
And force your neighbors living near
To close their ears to the dull thud
Of kettledrum—and smile and leer;

Because your cheap piano tones
Arouse no sense of music's power;
As well play on a jack's jawbones,
Such music makes one cross and sour.

The "Crown" piano made by Bent,
Will stir your inmost soul to sing;
To each heart tone it will respond,
And sweet enjoyment to you bring.

Another Automatic Piano.

MR. WM. D. PARKER has obtained a patent for a self playing piano. Mr. Parker was formerly employed by the Tabor Organ Company in Worcester. The piano is an upright and of the ordinary kind, but with the back taken out, a frame being substituted. The works are run by motive power from a pair of bellows confined in the corner of the frame. By placing a roll of music in a rack under the keys at one end of the piano and moving the treadles the strains of music issue forth. A nickel lever in a slot near the keyboard measures the time. The instrument can be operated by the hands as well as the feet. Mr. Parker is the inventor and has one-fourth interest. The patent on this piano has been granted, and before long they will be placed in the market.—Worcester, Mass., "Gazette."

Closed and Reopened.

THE establishment of Frederick and Mary Jordan Stevenson, at 621 Sixteenth street, doing business as the Stevenson Music Company, Denver, Col., was closed under a chattel mortgage held by the Colorado National Bank on two notes aggregating \$1,578.45. Later in the day a chattel mortgage for \$2,325, securing 16 notes made May 25, 1892, payable on demand, was given the bank.—Denver "News."

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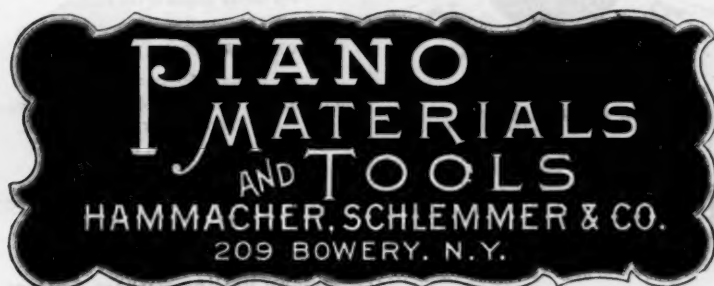
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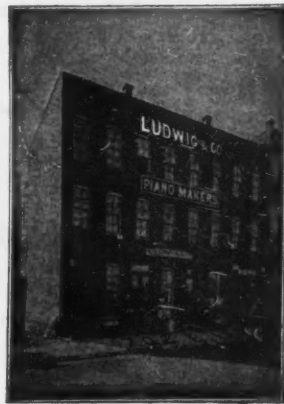
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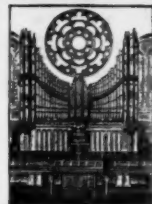
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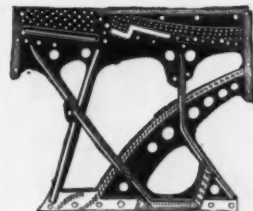
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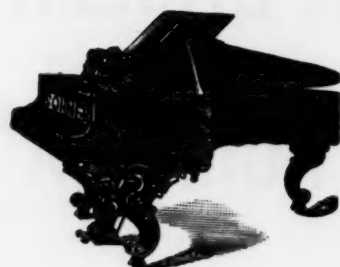
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